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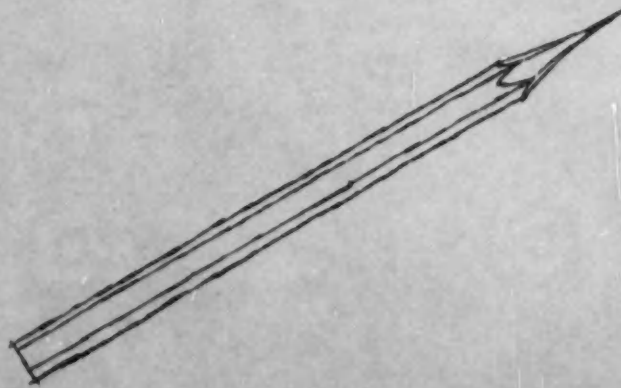
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VOL. 74, NO. 12

MUSIC

PETER YATES

A TRIP UP THE COAST

In the third week of May, this year, taking a week's vacation, I set out with my wife in our Volkswagen bus to drive to San Francisco and back by way of Big Sur. (Readers who will be receiving this article at the end of the year should understand that the flow of my enthusiasm sometimes anticipates my deadline by several months; articles on valid topics pile up ahead, each awaiting its month of publication. After concluding this article I plan a vacation from criticism).

Besides visiting friends, I had in mind two objectives: I wanted to talk with the poet Kenneth Rexroth in San Francisco and to renew an old friendship with Lou Harrison, the composer, who three years ago withdrew from New York to settle in the California farm country near Santa Cruz. On the way back I planned to stop over at Ojai and attend two programs of the annual Festival. Some thousand miles of driving and a wider countryside for thought. After the trip there would be the monthly poetry reading at our home, the sixth in a series begun last November.

One way of knowing a poet is to meet him first, then read him. I had not read Kenneth Rexroth's poetry, only his Japanese and Chinese translations, admiring them from the first page. I found him at home, baby-sitting, while his wife went to a movie. He was struggling with a tape-recorder, which had blown. He had been intending to play a tape of his reading to improvised jazz accompaniment. I don't believe in reading to music. The fine intervals of the reading voice artificialize in the wrong way the formal intervals: the music goes to the background. This, he tells me, is what the musicians complain of. He was angry, and I was shy, but we settled down, and he started talking. After a few minutes another poet, Lee Anderson, came in; he was in San Francisco on business and to read for the poetry group the next Thursday evening. In San Francisco poetry reading has become a part of the scene, like their theatre; in Los Angeles we are only beginning to read poetry and have no theatre worth men-

tioning, though many small playhouses.

Lee Anderson travels in greeting-cards. During his travels he has recorded, at his own expense, tapes of some forty-three poets reading their own poetry. These tapes he presents to the Library of Congress. The real benefactors of the future are often unnoticed as they go about their work. Anderson told me of Rexroth—it shows the generosity of the one and the scope of the other—that he knows intimately each of the languages Ezra Pound splashed around in.

During the evening the talk ran widely. In these times when conversation is scarcer than poetry, it was a pleasure to hear Rexroth, his chat better than the taped literary criticism he broadcasts over KPFA, the local subscription FM station which serves as fulcrum of the arts in the Bay region. He talked of poets and poetry, of social and political-esthetic problems. During the thirties his verse made fists and lamented left martyrs, in the fashion. Communism of the thirties he holds to be the dying language of a generation now middle-aged, of no historic interest to the young. I believe he is right. He spoke of race-problems—he lives in a Negro section of the city—and of the American Indians and the evolution, wisely he believes, now being thrust on them. Setting aside my own opinions and accepting his authority, I learned from him; I came away ready to share his belief that San Francisco is the present centre of poetic activity on this continent. If it is, regardless of quality, for we were speaking of life rather than of letters, he has done his part to make it so. Afterwards, when I returned, I began reading his poetry, first *The Dragon and the Unicorn*, which he calls a travel poem in the style of Samuel Rogers and Arthur Hugh Clough; the 171 pages describe a trip through Europe, ending with a section in the California mountains.

American poetry is split, as poetry has always been split, between those who, believing they have something to say that only poetry can refine, try to fit this general condition into well-made metrics, using the poetic language of the period, which is not the poetic language of another period but just as dead; and those who insist that what they have to say requires saying exactly as they say it and must therefore be accepted as a formal finality. The poetasters keep the pilot burning; the latter furnish the gas: when the two come together in one person there is flame, heat, poetry.

(Continued on Page 6)

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MUSIC

Continued from Page 4)

The thought of this long poem proceeds on three planes: at the centre, description of travel, countrysides, comments about architecture, art, food, habits of living, lovable whores; against this, scolding about a great variety of subjects, in particular generalizations called "collectivity" and "commodity," homosexuals, the misuse or rejection of love; and overlying all a contemplative philosophy organically rooted in nature and celebrating the spiritual amplification emergent in erotic love. The first fills much of the book with sharply journalized characterizations, landscapes of bright verbal accuracy, listings of items told about and some objects you can see, food you can taste; the second, like the whores of the first, repels the friendly reader with a sort of cant sentimentality, compounded with nastiness, so common nowadays it no longer shocks; the third justifies, if it does not really clarify, the effort of the book, a praise of "community." Listen!

"Great bars of
Moonhaze buttress the redwoods.
As I cross the meadow little
Pannicles of ice on the grass
Tinkle against my shoes."

And the last lines of the poem:

"Coming up the road
Through the black oak shadows, I
See ahead of me, glinting
Everywhere from the dusty
Gravel, tiny points of cold
Blue light, like the sparkle of
Iron snow. I suspect what it is,
And kneel to see. Under each
Pebble and oak leaf is a
Spider, her eyes shining at
Me with my reflected light
Across immeasurable distance."

That is fine verse, subtle, pastoral, moving with the word-ease of speech, a measured lightness lifting it above prose. You can read it page after page, never tiring of the flow. Unlike narrative iambic pentameter, this four-stress verse runs better the more you read. If

the design may be questioned, the architectural skill cannot. What he has joined together stands solid. Though he is anthologized, Rexroth has not I believe written an anthology poem. This may be a testimonial. Anthology poets are the bread and butter of common taste in poetry. A poet anthologized too early had better die young or change his skin like Yeats.

For Rexroth's faults, which follow the combativeness of Pound—it is a condition common and easily enough justified among our uncompromising poets, who must survive by the methods of Rousseau—let me take a positive rather than a negative sample. Rexroth has not Pound's verbal radiance:

"Where it survives, community
Can transcend history only
By becoming self-conscious,
And its first step must be the
Stopping of the insanity
Of commodity production,
And the substitution of free
Satisfaction of human needs."

Let me supplement this by Auden's "A community is comprised of n members united, to use a definition of St. Augustine's, by a common love of something other than themselves."

I took up then the book of verse plays, *Beyond the Mountains*, which combine Greek tragedy and the Noh. The four plays might be called exaltations. As poetry they are theatrical; as drama near the parlor art of Yeats. Reading them one visualizes the formal action, but there is too much reliance on unspecified music, unspecified dance, which must not, he says, resemble "the expressionist dance fashionable in America in the Thirties."

In immediacy, in unornamented eloquence, the speech avoids the lyrical verse style of Yeats. In force, in concentration it outdoes the thin classicism of the modern French theatre. As verse it is more vital and more promising for the theatre than the several dramatic verse experiments by Eliot, except *Murder in the Cathedral*, though it is not adapted to the naturalistic stage. Yet it is cut from the same ribbon as all Rexroth's verses, a style constantly modulated to his purposes, without overt change.

Our provinciality, our shameful fear of ourselves sets too high a



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value on the cultivated import; we will not realize in our art the power in ourselves. Thus our artists, unaccepted by the public, no more than partially accepted by their fellows, feeling behind them none of the tradition of a national pride in art which buttresses even the more solitary Europeans, turn to scolding, shout down their culture, deride the false merits of their civilization, while avoiding to speak of the obvious virtues, and in so doing turn against one another. The American artist must find out the American artist; the American poet must find the American poet, must believe in him, sing his praises, glorify his accomplishment, beat down the doubting Puritan in our nature not by attacking it in others but by rising above and out of it in ourselves. To do so we need fake no borrowed Bohemianism, ride the rods of no hobo anarchy. The American poet is what he derides; he should be what he desires to praise. He must praise to be praised.

I should like to quote Rexroth extensively, but I may not. Short quotations ambush the long trail of his rhythm. From *Berenike*, a section of the Chorus:

"It is necessary that things
Should pass away into that from
Which they were born.
All things must pay
To each other the penalties
And compensation for all the
Inequalities wrought by time."

The flatness of the Noh, with its pathos, its unchanging circle; the ring of the Greeks, who understood that tragedy is a destiny spiritual beyond pathos. But the flatness provides dramatic relief, so that the passion need not flutter verbal splendors. Contemporary dramatic poets, unwilling to set off their high language by humor flat as Shakespeare's or to accept the French classical formalism, rant all at one level. The knights' speeches of *Murder in the Cathedral* show one way of managing the flat relief. Rexroth's plays burn with a passion that is not the forced excitement of a Robinson Jeffers.

"The salmon as it plunges
Upward in the waterfall
Cannot see or touch itself,
And so it can never know
What sort of creature it is."

That is, in Oriental concentration and imagery, the essence of a passion Western and not Oriental.

On Columbus Avenue in San Francisco there is a two-floor triangular hole among the shopfronts, crammed with stacks and shelves of books. It is the City Lights Pocket Bookshop, its proprietor a poet, Lawrence Ferlinghetti. The bookshop publishes a *Pocket Poets Series*, small paper-covered books, printed in England to save expense. Four books have appeared: *Pictures of the Gone World* by Ferlinghetti, *Thirty Spanish Poems of Love and Exile* translated by Rexroth, *Poems of Humor & Protest* by Kenneth Patchen—who by himself deserves a treatise—and *HOWL and Other Poems* by Allen Ginsberg. The first three books went their way in peace, but *HOWL* with a holler was caught up into the public heaven of the newspapers. The first printing came in from England and was distributed quietly enough. The second printing was held up by Customs, because somebody looked and found obscene words in it. The third edition by-passed Customs by being printed in the United States and sold better than work of genius. *HOWL* deserves looking into for something more than laughs. It is cussing poetry by a poet who knows how to cuss, an underground explosion that kicks off the manhole cover and makes a mess in the street. What it is he's cussing, or who, can be anybody's guess. It's a pearl-diver's view of American civilization, the thick dishwater of bitterness that goes down the drain with the work of elementary poets all over the United States. This is not skid-row music. It's the depressed fury of the still unsubordinated ego when the last hope of recognition or revolution drops out of sight, written by a man who can string words well. Rexroth claims credit for having turned him from natural lyricism (samples at the back of the book, called *Earlier Poems*) to the French anti-symbolists. The noisy fuss may be an artificial mad. To do more than Howl, Ginsberg must think more pertinently and with humor, as Kenneth Burke has done it, in his admirable, witty *Book of Moments*.

Rexroth told me I would find my old friend Lou Harrison in a community called Aptos, between Santa Cruz and Watsonville. Aptos spreads over a low slope above the ocean in farm country near the redwoods. At the fairly up-to-date drugstore I asked the pharmacist where Lou Harrison lives. The only Harrison he recalled had left the country; he asked me what the man does. "He's a composer." "Oh,

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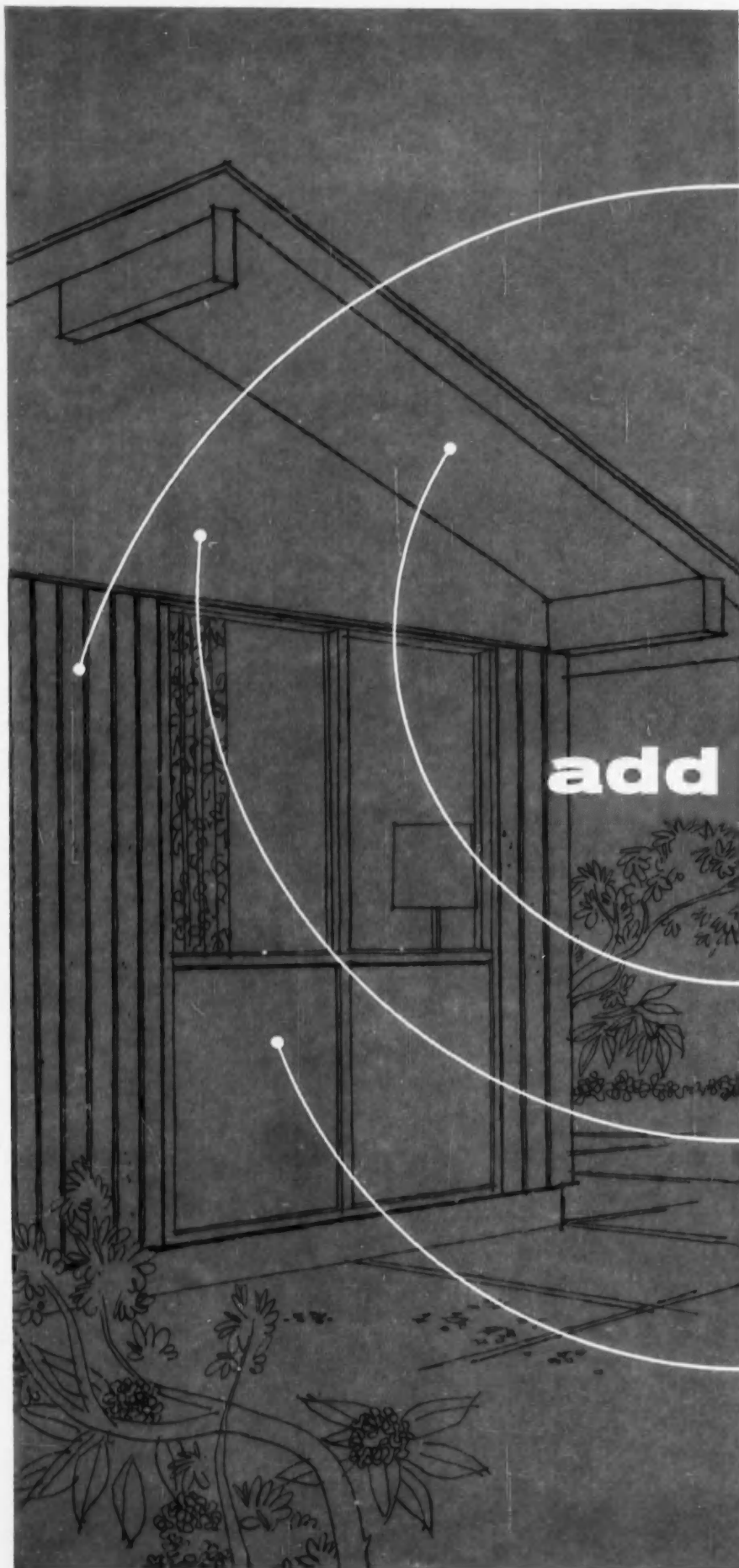
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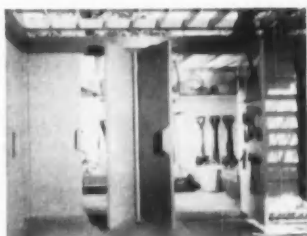


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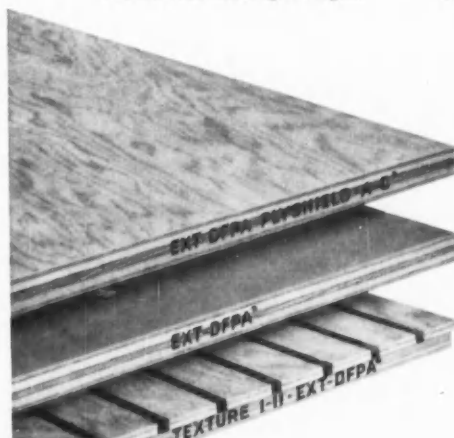
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MUSIC

(Continued from Page 7)

the piano-playin' fellow!" That did it, and he sent me to the right place. Nobody home, so I asked a neighbor. With country caution, though a man with a city past, he thought me over and at length directed me to an animal hospital in the next village. There we found Lou Harrison in an ankle-length apron, looking more set-up and cheerful than I had ever known him.

A few evenings later we returned at his invitation to supper and to pass the evening listening to his music. While he was turning out a commendable plate-filling curry (with turmeric, having no saffron) from a kitchen littered with dishes and tobacco ash, Lou talked about the instruments he has built, a clavichord and two practical plywood harps, and about puppets. Stick and shadow puppets are his hobby.

Lou Harrison is the most gifted young composer I have known. In adolescence he studied the works of Charles Ives, Handel, and Frescobaldi and composed at any chance. He turned out 13 percussion symphonies for John Cage's percussion concerts, as precisely handled and economical as Mozart, and a Mass for soprano, percussion, and bells. By the time I met him in Los Angeles, when he was 23, he had over 400 works in manuscript, many of them written to commission and performed at least once. *New Music Quarterly* had published his Six Sonatas for harpsichord, among the best pieces written in modern times for that instrument. His knowledge of music and musical history was as ragged as it was sufficient for his purpose. For all I know, it still is. He made a living playing the piano for dancers. During rehearsals he would prop a book on the piano and read while he improvised. One evening he was asked to look through the Bach Suites and pick out a Minuet for class practice. During the fifteen minutes while the instructor was dressing he composed a *Gigue and Musette*, as charming in vigorous outline as it turned out to be rhythmically difficult when they tried to dance it. My wife has played the little piece more than once for an encore. One evening when Lou came to dinner she played for him the Schoenberg Suite for piano, opus 25. He was then studying with Schoenberg. Three weeks later he returned, bringing with him a 12-tone Suite for piano in five movements, a big piece that puts most row piano music out of countenance. The middle movement, called by the medieval name *Conductus*, is made up of 12 variations, each beginning the row with the next note in succession, working out each displaced theme in all four positions, forward, backward, inverted, and inverted-backward. My wife has played it several times. When it was new, audiences listened to it innocently and responded with excitement; when she revived it later, the audience, now sophisticated in tone-row music, found it too difficult for pleasure. A little knowledge clogs the ears like wax.

In New York Lou ran an elevator for two years, until Virgil Thomson made him an assistant music critic for the *Herald Tribune*. It was a kindly gesture, but the wrong one. Lou's deadly critical marksmanship seldom needs a half-dozen sentences; it was wasted on routine reviewing. He had a breakdown; friends told me they believed he would never again write significant music. For a while, on the little I heard, I thought them right. Then he won an international competition for composers, held in Italy. Stokowski began playing him, along with Ives, several of whose pieces Lou had edited for printing. One has to give credit, when it is due, to Stokowski's mixed impulses.

After the curry Lou played us the tape of his Louisville piece. Every American composer of any standing has a Louisville piece, commissioned by the Louisville Symphony with money from the Rockefeller Foundation. Lou's *Four Strict Songs* are composed for eight baritones, strings, brass, and piano, all tuned in just intonation, with maracas, on texts glorifying in order the four segments of creation, man, animal, vegetable, mineral. The sonorous language has been built into powerful, consonant rhythms. Just intonation eliminates the fraction of dissonance in every interval of equal temperament removing the need of classical dramatic modulation. The themes are selected from the overtone intervals of a single key tone. Structural development based on modulation is replaced by continuously changing rhythmic variation in all voices; the harmony of the piece is decided by the arrangement of thematic intervals. The movement is scalewise and linear. Such in essentials was the choral music of the golden age of polyphony. While seeming to go backwards Lou has in fact moved forward out of the complexities of dissonance, choosing what he has wished to retain from Schoenberg, Webern, Satie. In my opinion this is a line of development no less promising than that

(Continued on Page 33)



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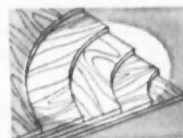
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ART

DORE ASHTON

David Smith is just over fifty, has been a working sculptor for more than twenty-five years, and executed his first welded sculpture in 1933. In the exhibition at the Museum of Modern Art, organized by Sam Hunter, which takes us from the thirties when Smith was working out his surrealist proclivities to the present when he is consolidating all the idioms and methods he ever loved, Smith emerges as a master, a rugged, often primitive master it is true, but a master of a special kind nevertheless.

Writing in the *New York Times*, Howard Devree called Smith the Whitman of sculpture. An apt analogy for Smith, like Whitman, wants to tell everything he knows, wants to sing praise of many things, and has the ability as did Whitman to give this great catalogue of beloved objects and ideas the generous proportions which make for art.

Smith never got stuck with anything. When he felt like a Cubist, he worked like one, both in the 'thirties and the 'fifties. When he felt like drawing, he drew in space. When he felt like painting, he made those ambiguous sculptures with the determined spaces and intricate details germane to painting. And, if he had to praise or commiserate, he told a story, as in the elaborate "Home of a Welder," described in detail in Hunter's catalogue.

Cagey all his working life, Smith never acceded to rules or temporary tastes around him. Because of his inherent pragmatism, he has done many pieces which are less than masterful. The narrative pieces for example I find cluttered with detail and lacking the largesse of more abstract works. And some of the drawings in space—those large weather-vane like conglomerations of symbols, often cursive in suggestion—are more decorative than forceful. Yet, he keeps turning out sculptures in one or another idiom close to him, and more times than not succeeds in making them indescribably big.

Even Smith's drawing in space at its worst is never spindly, never the tenuous and brittle type of welding so characteristic in American metal sculpture. When those linear pieces are good, they are excellent, for Smith can possess space with manly élan. "Agricola IX" is an example: a horizontal bar from which strong members lash out, beating the air with their terminal loops, thrusting implacably against an implicit horizon. "Australia" is another—a great prehistoric looking, skeletal form which does embrace a full volume in its sweeping lines. Rarely have I seen that spring-kneed vitality, all tension and about to leap, in any but African sculptures.



Nicholas Marsicano
Photograph by Rudolph Burchardt
Courtesy of Bertha Schaefer Gallery



Karel Appel
Count Basie
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Photograph by Oliver Baker

Extravagant proportion is Smith's forte. When he is working with simple large forms, as in "Detroit Queen" for example, he is unrivaled. How many sculptors haven't tried that semi-seated female figure? But few have endowed her with as much paradoxical sensuous allure (great rough bronze cast scooped volumes), and few have been able to project the sardonic humor which Smith achieves in his canny metaphors in the lady's gullet—actual impressions of machine parts. Smith's wit is again seen in his "Tank Totem" series, great semaphoric objects which are genuine equivalents to awesome primitive totems.

Bradley Walker Tomlin (1899-1953) whose retrospective memorial

exhibition at the Whitney Museum amply documents his oeuvre, was a painter of rare finesse. He loved to paint and he knew how to dress up the skeletal imagery which first came to mind in dexterously handled colors. He was a craftsman of an old-fashioned type, fully aware of the little subtleties the oil medium has in store for the diligent explorer.

But it is apparent in this exhibition that Tomlin suffered from a troubling ambiguity in his painting personality: he was drawn equally, at different times, to two divergent conceptions of painting. On the one hand, he was a tender lyricist, eager to relay his fleeting sadness or elated moments of easiness with the world. In this mood, he painted the symbolic compositions of the early 'forties, those soft-toned, muted canvases fluttered over by zephyrs, wavering poetically in tones of pale gray, blue and terra-cotta. They had blurred edges and inferences of ether rather than defined spaces. Later, almost at the last, this mood again reigns in the egregiously sweet floating abstractions.



David Smith
Detroit Queen
Photograph by David Smith



Bradley Tomlin
Number 18
Photograph by Oliver Baker

Tomlin's other valence was structural discipline and one senses he believed in it in an almost puritanical way. This discipline led him in earlier years to make cleverly joined cubist still-lives, with each angular part holding its place in relation to the picture plane with uncompromising sternness. When he turned to complete abstraction, the structural impetus gave us the intricate composition of angular calligraphy and thoughtfully juxtaposed planes which typified perhaps his most successful period.

Moving between these two conceptions—the romantic desire to express an emotion in all its multiplicity and inevitable ambiguity, and the formal desire to really "build" a painting, Tomlin had always to be on guard, above all, against a recurrent decorative impulse.

The decorative impulse is in fact common to all artists, and there is nothing wrong with having it. But decorative skill can be treacherous, always threatening to engulf its possessor. I am aware that too often paintings are dismissed casually with this handy epithet "decorative." Today, especially when so many painters are exclusively involved with abstract painting, it is difficult to define at which point a painting becomes predominantly decorative. Certainly in the course of painting a picture all artists instinctively seek to create balance, often by painting in a gratuitous form which they feel is "needed." The old masters almost certainly "felt" when a red spot or square object was "needed" in an identical way.

In representational art, the decorative-functioning parts are easily determined. For example, I saw a painting in a 57th Street window the other day, a realist still-life of pears, apples and lemons excellently rendered. The artist, standing back from his masterpiece however, must have regretted the emptiness of his background for he gave way to the decorative impulse by painting in a knotty-pine backboard in loving detail. A better painter, or I should say, a better artist would have stood back, resisted his impulse, and perhaps even painted out one or two fruits in the interests of fundamental expressive simplicity.

A decorative abstraction is far more difficult to cast down for the "subject" of an abstract painting can be simply the disposition of shapes and colors in space. The difference between a purely decorative abstraction and an expressive abstraction is one of the degree

(Continued on Page 32)

Even its name needs explanation. It is more than a year: eighteen months, from July, 1957, through December, 1958. It is more than geophysical. The prefix *geo* comes from the ancient Greek word for the earth, and identifies the earth sciences of geology, geography, geodesy and geophysics. But the Year's programme also involves astronomy, meteorology, oceanography, glaciology and other sciences that contribute physical studies of the earth and of its environment in space. It is also rather more than international, for the 66 nations that are participating in it include almost all countries that are capable of such scientific effort. It is a world venture.

The Year is certainly more than a period of time. An immense amount of research will be done high in the sky, deep in the sea and on all the continents by more than 5,000 scientists at an estimated cost of some \$500,000,000. The Year is in fact an organized global campaign to observe and measure features of the earth and its vicinity that have heretofore been beyond man's reach.

The investigations fall into three major groups.

Most remote from the thin skin of the planet where men spend their lives are the studies of the upper atmosphere. There are electrons and radiations from the sun, the "shooting stars" that burn and fall to earth each day. There the sun's rays are filtered and electrically charged atoms form a mirror for the reflection of radio waves. Least understood are the cosmic rays from outer space. Here is the outermost frontier of our planet that must be mastered before man can sail through it and embark on spaceflight.

The second field of investigation is that ever-changing mixture of air and water in which we are immersed, the lower atmosphere. Its daily variations are the weather, determined by the sun's rays, by the evaporation of water from the oceans, thus by the temperature of the ocean waters and of glaciers and ice-fields. Differences in pressure force the flow of air from high to low.

Hence the winds and the storms, impeded by mountains, lifted on high when there is no place else to blow, and cooled and stripped of moisture as rain or snow.

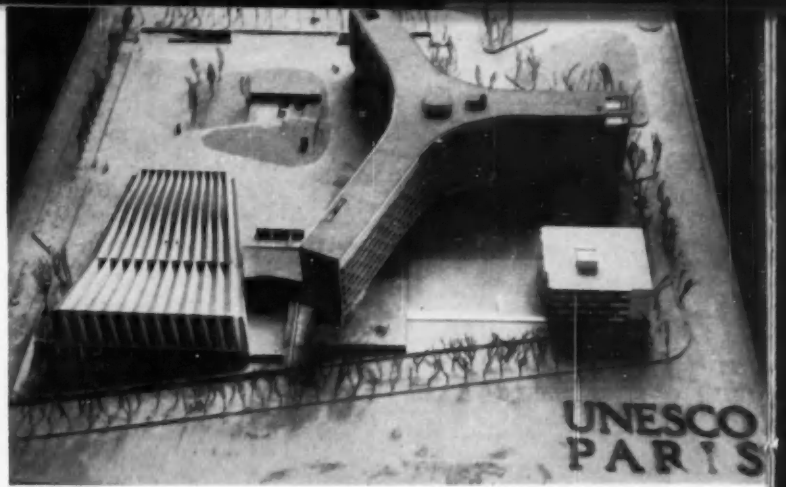
But the underlying causes of climate and weather changes are complex. They depend on changes in the sun's radiation, on the available water, and on unpredictable high winds in the upper atmosphere. Weather is notoriously local but its causes are global. It will remain a favourite but fruitless subject of conversation in every village until researches on the sun, the upper atmosphere, the ocean currents, the ice-fields of the Arctic and Antarctic, and simultaneous observations of air conditions at different heights and at thousands of points on earth and on the sea have been made during the Year. Better understanding of the atmosphere will at last permit reliable forecasting of the weather for weeks and perhaps months ahead and of climatic changes for centuries into the future.

The third major interest during the Year is the solid earth itself. Today only one area remains unexplored: the great Antarctic continent, nearly twice as large as Europe. It will be explored not so much to map its possible wealth nor for prospective human habitation but because its colossal ice masses have a profound influence of the world's weather.

But far more vital will be studies of the earth's interior as a basis for earthquake and volcanic predictions, for an understanding of the earth's magnetism and the strange variations in the force of gravity at different points. Such studies involve seismology and geology and the fundamentals of geophysics as a whole.

The largest benefit, however, will accrue not from any of these investigations in themselves but from the correlation between results from different sciences and apparently unrelated researches. There has never before been such a concerted and concentrated attack on the frontier of our ignorance. It will seem a different world when the Year is over.

UNESCO



UNESCO HEADQUARTERS IN PARIS



ALL PHOTOGRAPHS BY MARC BIDOUX FOR UNESCO



The construction of Unesco's permanent headquarters in Paris is steadily moving towards completion on a seven and a half acre site near the Eiffel Tower, on the left bank of the Seine.

Comprising two buildings of striking design in a setting of gardens, trees and patios, the new headquarters is an architectural innovation for postwar Paris. The large building, a seven-story Y-shaped structure, 90 feet high, is for Unesco's secretariat staff. It is supported on concrete pillars so that it appears to be suspended in the air, and its reinforced concrete frame is enclosed by 50,000 square feet of glass in some 850 windows. Ten thousand tons of concrete were used on both buildings.

The headquarters was designed by an international team of architects—Bernard Zehrfuss of France, Pier Nervi of Italy and Marcel Breuer of the United States—their plans were approved by an international panel of five famous architects: Lucio Costa (Brazil); Walter Gropius (U.S.A.); Charles Le Corbusier (France); Sven Markelius (Sweden); and Ernesto Rogers (Italy). Chief Engineer in charge of building operations on the site is the American engineer and architect, Eugene H. Callison.

In their design, the architects respected the urban planning conceived in the 18th century by Jacques-Ange Gabriel, creator of the Petit Trianon and the Ecole Militaire. Behind the Ecole Militaire, Gabriel laid out the semi-circular Place de Fontenoy with a rim of trees screening off empty

land which remained untouched until the Fontenoy Barracks were constructed in the middle of the 19th century.

Unesco's architects had to complete the semi-circle conceived by Gabriel and they were not allowed by building regulations to exceed a height of seven storeys. Working under these limitations, they designed the Y-shaped building with each of its prongs curved so that the end result is three unbroken facades, one of which completes the semi-circle designed by Gabriel.

For the decoration of the new Headquarters, Unesco's Director-Generals is guided by a Committee of Art Advisers. So far, six internationally known artists have agreed in principle to execute works. Pablo Picasso, for example, is to produce a mural covering 1,000 square feet in the Conference Building. A monumental sculpture for the main piazza will be made by Henry Moore of Great Britain. France's Jean Arp will do a bronze relief on the outer wall of the library, Alexander Calder of the U.S.A. will design a mobile for the garden, Spain's Joan Miro will execute a ceramic mural, forty feet by six feet, and Isamu Noguchi will arrange the decoration of the delegates' patio and a 20th century garden based on traditional Japanese gardens. A number of Unesco's Member States particularly reputed for their achievements in interior decoration have been invited to carry out the decoration of six committee rooms, the library and the press room.



Isamu Noguchi worked on the development of an area 80 meters long and 40 meters wide to create a landscaping feature between the Secretariat building and the annex. One hundred tons of rocks and boulders from Japan lie scattered on the site in crates; about seventy in all were chosen by an expedition of private Japanese citizens led by Noguchi in the mountains of Tokushima, Shodoshima and Okayama, from which places he has recently returned to Paris and his work for Unesco.

THE EVOLUTION OF VALUES

JACOB BRONOWSKI

I give below a brief development, in a logical order, of what seem to me the points at issue in a discussion of values in design. Where I want to make a point at greater length, I will do so by quoting from what I have written in other places.

1. Professor James Fitch introduces it with a note from which I single out the sentence,

"Every field of design today—architecture, industrial, graphic, landscape and urban—operates on the common basic premise of functionalism—i.e., that the ultimate form of the object designated must flow from an objective analysis of its function."

This is indeed the accepted basis for a discussion of values in design.

2. This is essentially a utilitarian view of values in design. I will restate it more precisely, in my own words.

"If the designer is not merely to decorate the thing made, what is he to do to it? Where is his place in the making of the thing? And if, as I have said, he must himself understand the techniques which go into it, how far do they fix what he is to do?"

These are, in their different forms, the one fundamental question in industrial design. The object to be made is held in a triangle of forces. One of these is given by the tools and the processes which go to make it. The second is given by the materials from which it is to be made. And the third is given by the use to which the thing is to be put. If the designer has any freedom, it is within this triangle of forces or constraints. How should he use his freedom there?

There was a time when there was a ready-made answer to this question. Thirty years ago it was widely believed that, under a careful scrutiny, the triangle would be found to have no area at all. The tools, the materials and the use together were thought in themselves to imply and to fix the design. Let the designer steep himself in the industrial process, they said, and beautiful works will flow from his hands of themselves."

3. This primitive view of values in design is quite untenable. Indeed, it is not even realistic.

"The triangle without freedom was the technician's fallacy, which I call the fallacy of the iron tower. Indeed, it is difficult now to understand how anyone could ever have been deceived by it. Here we live in a world in which a thousand daily objects surround and encumber us: the chair and the lamp, the book and the cigarette lighter, spectacles and keys, men's shoes and women's hats. In the bright variety of shapes in which these are used every day, could it ever have been sensible to suppose that each has a best form? Even so universal a thing as a bottle, or so specialized a thing as a watch, does not have a best design."

4. Why then is there such wide acceptance of so transparent a fallacy? There are two reasons. One is that the fallacy of the iron tower contains a truth, in a converse form.

"It is a negative truth, and it is this. You cannot be certain how to design something well, but you can be certain how to design it badly. If you make a thing in a way which goes counter to the tools with which you make it, or counter to the materials of which you make it, or counter to the use for which you make it, then you can be sure that what you make will be bad. This

truth has a place, and industrial design has profited from it in the last thirty years. But it remains a negative truth; it says no more than that, if you make something which falls outside the triangle of forces, the thing will be bad; but within, alas, it will not necessarily be good. The triangle is not a point, and it does not help us to prefer one point in it, one acceptable design to another."

5. The other reason why the fallacy of the iron tower maintains itself is that no one has been able to put forward a tenable alternative. Usually the alternatives have offered a vague idealism, an aesthetic remote from practice, a mystic view of art. No one today can have confidence in this view of art as an ivory tower; and there has seemed to be no alternative but to back away to the fallacy of the iron tower.

6. Of course I also reject the view of art as an ivory tower. I reject any mystic interpretation of art. The crux of my aesthetic is rational: the conviction that art (and science too) is a normal activity of human life.

"My approach to aesthetics is not contemplative but active. I do not ask, 'What is beauty?' or even, 'How do we judge what is beautiful?' I ask as simply as I can, 'What prompts men to make something which seems beautiful, to them or to others?'"

If we ask this question of the most primitive works of art we know, say of the cave paintings in Spain and France, we are told that the painters were making magic. In drawing these animals crossed with spears, they were exercising some power over them, and conjuring them in the hunt, much as the witch doctor enslaves a man by uttering his secret name. Perhaps the picture, like the name, or like the wax image, was the soul of the animal pinned to the wall. At any rate, it was a magic symbol; it had a purpose. We do not believe that man, any more than the bowerbird, decorated himself or other things aimlessly.

I will accept the rather mixed evidence for this view; these hunting scenes, painted in black inaccessible places in uninhabitable caves, had a purpose. They were prompted by a purpose; but I do not grant that the mystic purpose also gave them their bright, living form. The evidence of every cult is against that. The witch doctor does not conjure with a beautiful image; he conjures with a bag of bones and a shrivelled foetus. Whatever pageantry surrounds a magic rite, the charm which works the magic is brutal and ugly. In the Greek ceremonials, the dazzled worshipper at last found, in the holy of holies, a wooden stump or a rough-hewn stone. In all religions, the hermit, the ascetic, the puritan visionary reject the beautiful, because the intoxication of the mystery they seek comes to them from another, immediate union with the unknown.

If, then, the splendid cave paintings had a magic purpose, I do not believe that they were the centre of the mystery. I do not believe in the mystic element in art. There has been, exceptionally, an artist here and there, and a scientist too, who has been a mystic by temperament: Michelangelo was one, and probably Faraday. But in general, what happens to an artist when he finds God is what happened to Botticelli when he joined Savonarola, or to that prodigy among thinkers, Pascal, when he repented of his youth. They cease to worship God in his creation, and struggle only for his presence."

7. It is then possible to have a practical aesthetic, and yet to seek the source of values as something larger than functional use? Of course it is. The notion that function fixes the value of design is a wild simplification of utilitarianism—a sort of primitive fundamentalism. In reality, values are much more delicately determined than this. Values are indeed social, they grow from use, but the fitness which they express is to the whole context of a society. A knife and fork are not merely things with which you eat; they are things with which you eat in a society where eating is done with a knife and fork—and that is a very complex form of society.

8. The social condition which most influences design is that men discover new methods and materials because they are looking for a new freedom. Human evolution, and the evolution of societies, is a constant attempt to break through the constraints imposed by the environment of the time.

"Every great movement in art has this stamp, that it is a breaking through, a breaking out into liberty. The Renaissance is the shining example, when men burst the rigid forms of thought which had long held them fixed and made an art in which every glance is an adventure. The writers of Queen Elizabeth's last years live visibly in a world of discovery and widening humanity. The special tone of the works of Christopher Wren and Vanbrugh, at once bold and self-contained, draws from their liberation from two opposing tyrannies—the St. art and the Puritan. And the Romantic Revival has written its own manifesto to freedom, in Rousseau and in Wordsworth's Preface to the *Lyrical Ballads*.

These examples remind us that what inspires the artists of an age is also the high inspiration of their society. The Renaissance, the reign of Elizabeth, the Restoration and the Romantic Revival are not private incidents in the history of art. They are also the times of scientific discovery, of economic expansion, of conquest and of new political thought. Yet none of these is the effect of another; art and science and politics and the rest, they are all original. The movement to freedom which springs in them all is not a mechanical result of this or that technical innovation. It is a human movement, straining in every age to free itself from the compulsions of the past, and breaking out whenever discovery or imagination opens a first crack in the rigid shell of society.

It is sometimes said that our age will never form a taste, because it is bent on appreciating the tastes of all ages, and on finding negro sculpture as expressive as St. Peter's. I am not sure whether factually this is as evident as André Malraux claims; there is art (Augustan and Victorian for example) which we find as uncouth as the Augustans found Chaucer and Shakespeare. But where the stricture is true, it is because the centre of gravity of appreciation has shifted. In spite of appearances, we are not trying to see St. Sophia and Chartres and the work of Borromini and Gropius all as equally beautiful. We are trying to see them as equally expressive; we are trying to find in each of them the stretch of freedom, the muscle at play, which expresses the men and the time that made them. Our appreciation is directed by the sense of history felt as human development, and we take pleasure in all these constructions because we re-live and take part in the act of making them."

9. Freedom is only one expression of a society which is still evolving. Once a society recognizes itself as imperfect, and wants to evolve, it sets a value on forms of behaviour which are designed to encourage change. These are the values not of a static but of a stable society—a flexible society using the methods of science.

"First, of course, comes independence, in observation and thence in thought. I once told an audience of school-children that the world would never change if they did not contradict their elders. I was chagrined to find next morning that this axiom outraged their parents. Yet it is the basis of the scientific method. A man must see, do and think things for himself, in the face of those who are sure that they have already been over all that ground. In science, there is no substitute for independence.

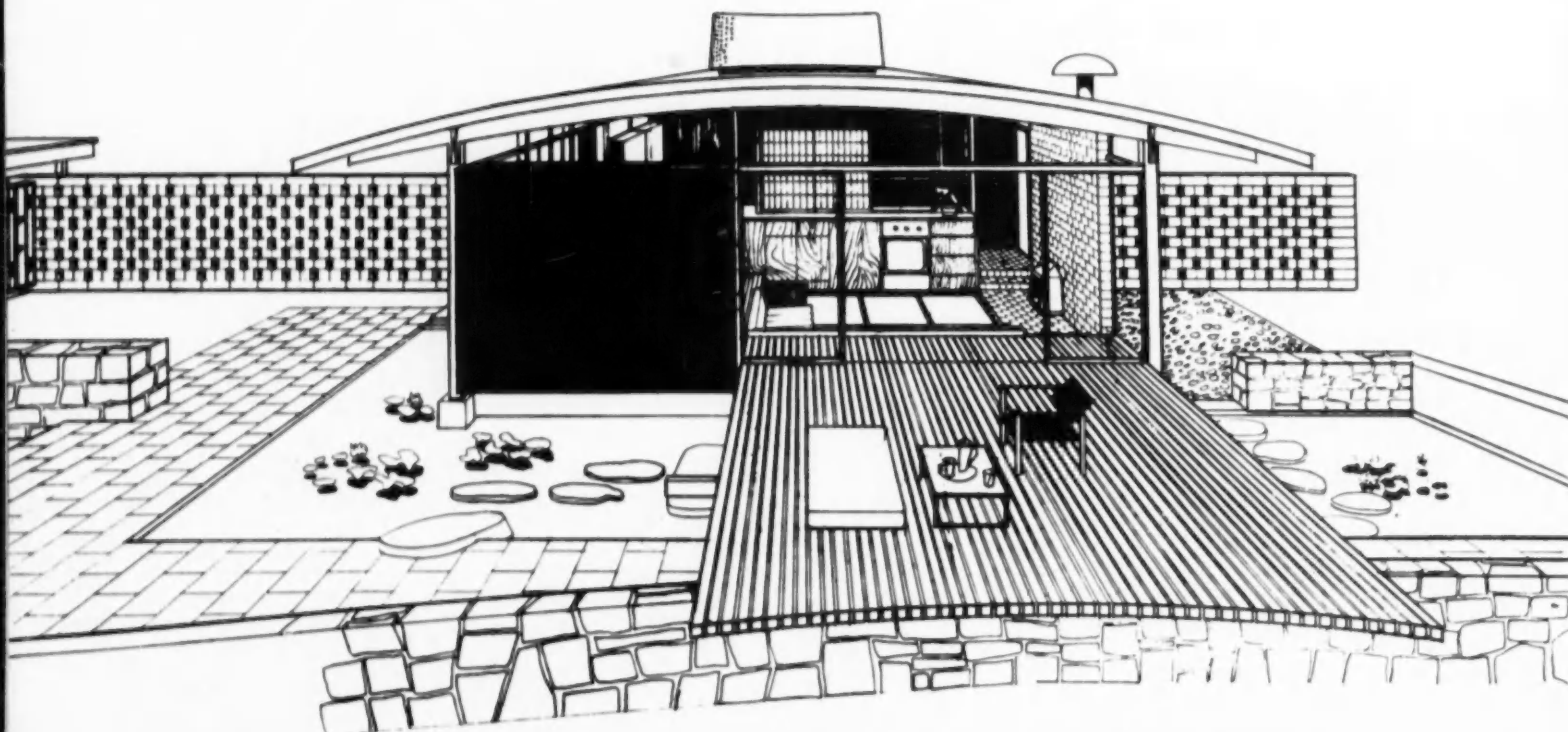
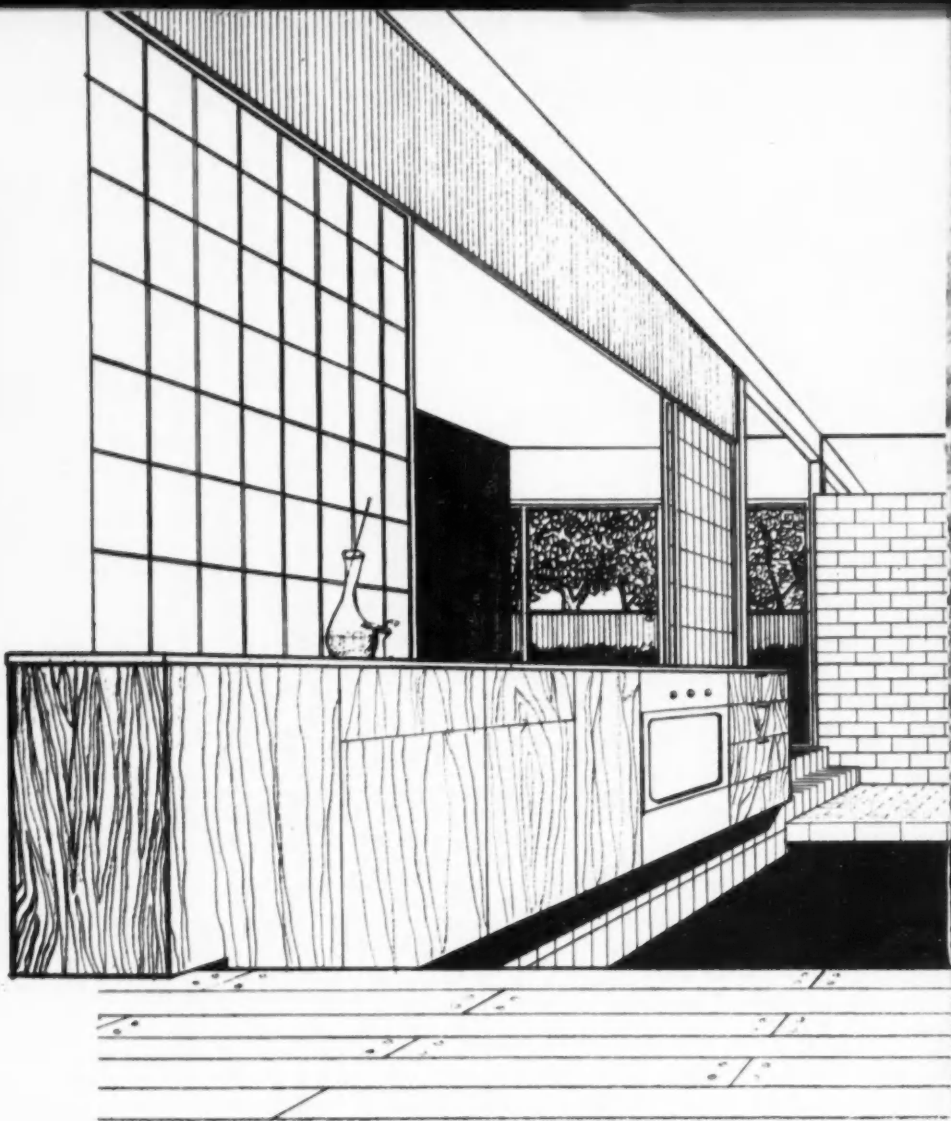
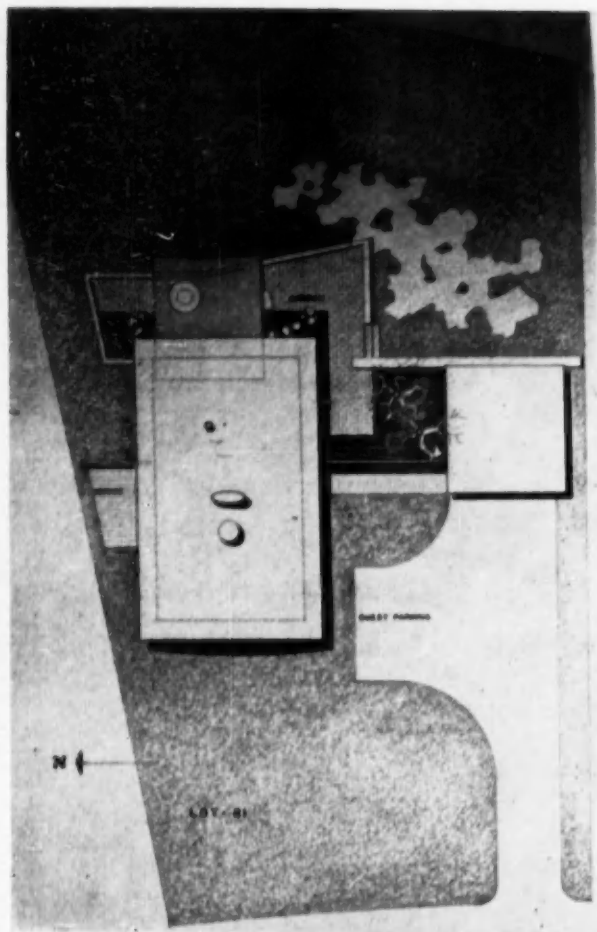
It has been a by-product of this that, by degrees, men have come to give a value to the new and the bold in all their work. It was not always so. European thought and art before the Renaissance were happy in the faith that there is nothing new under the sun. John Dryden in the seventeenth century, and Jonathan Swift as it turned into the eighteenth, were still fighting Battles of the Books to prove that no modern work could hope to rival the classics. They were not overpowered by argument or example (not even by their own examples), but by the mounting scientific tradition among their friends in the new Royal Society. Today we find it as natural to prize originality in a child's drawing and an arrangement of flowers as in an invention. Science has bred the love of originality as a mark of independence.

Independence, originality, and therefore dissent: these words show the progress, they stamp the character of our civilization as once they did that of Athens in flower. From Luther in 1517 to Spinoza grinding lenses, from Huguenot weavers and Quaker ironmasters to the Puritans founding Harvard, and from Newton's heresies to the calculated universe of Eddington, the profound movements of history have been begun by unconforming men. Dissent is the native activity of the scientist."

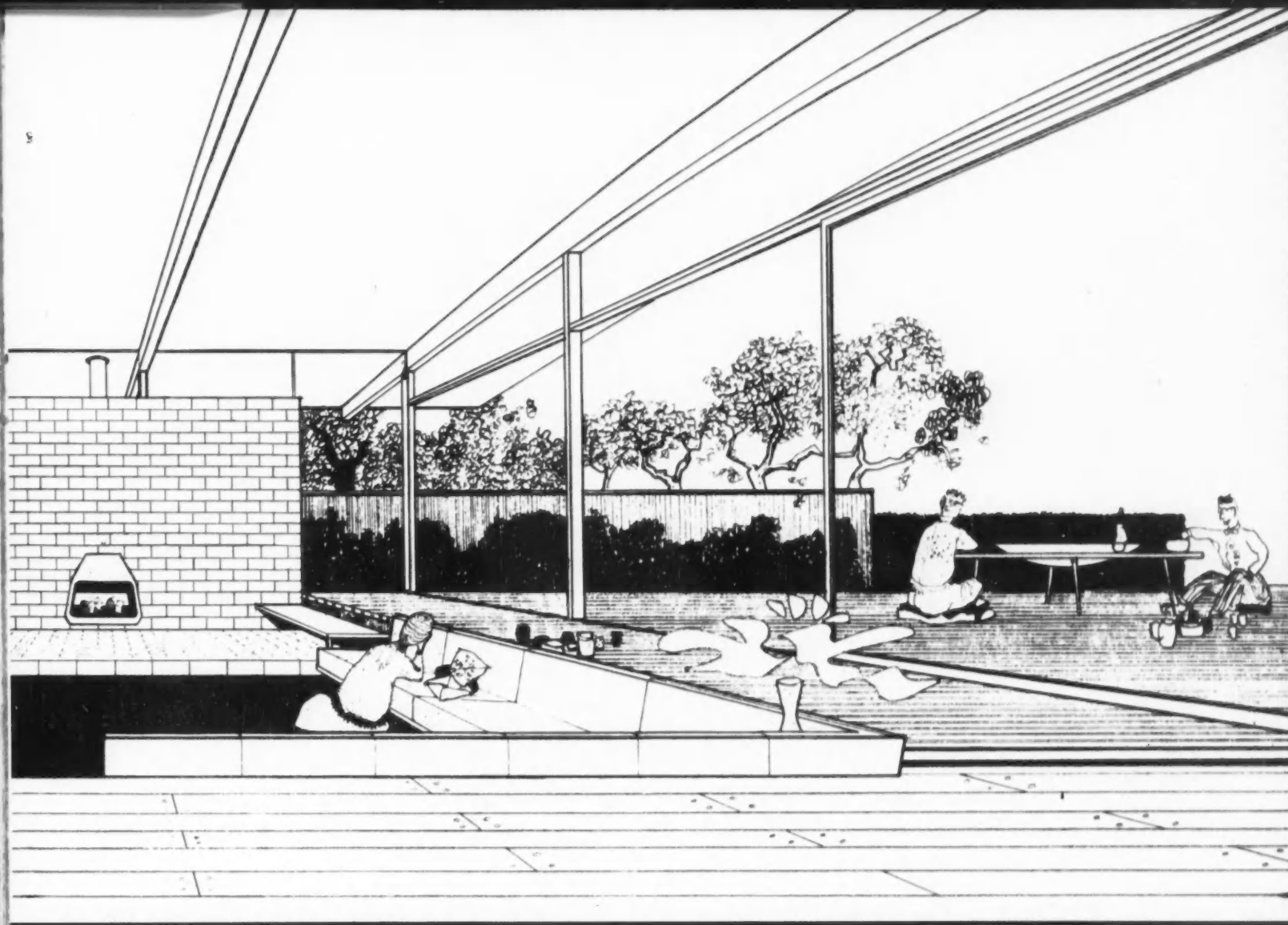
10. It is really our task to elucidate these values which a scientific society forms for itself, and then to work out their concrete expression in the things it makes for daily use. These values are of two kinds. First, there are values concerned with human relations, of which I have given some examples. In a scientific society, these hinge on the notion that man should fulfill himself.

11. Second, there are values concerned with man's view of nature. The scientific view of nature is not like that of the Greeks, a gay chaos of gods, nor that of the Middle Ages, a miracle renewing itself from instant to instant.

Science has become, and has taught us all, a universal search for unity. The aim of science is in fact to find unity in the variety of natural phenomena. It is striking that, one hundred and fifty years ago, Coleridge defined beauty in just these words, as 'unity in variety.' The value of design, to us, lies in its unity; and what I have called the fallacy of the iron tower is a primitive form of this. We have to work out a more subtle conception of unity than has yet been found.



This house was designed for the Home Research Foundation, Inc., of Grand Rapids, Michigan, as one of a project of fifty houses. (See Arts & Architecture, September, 1956)

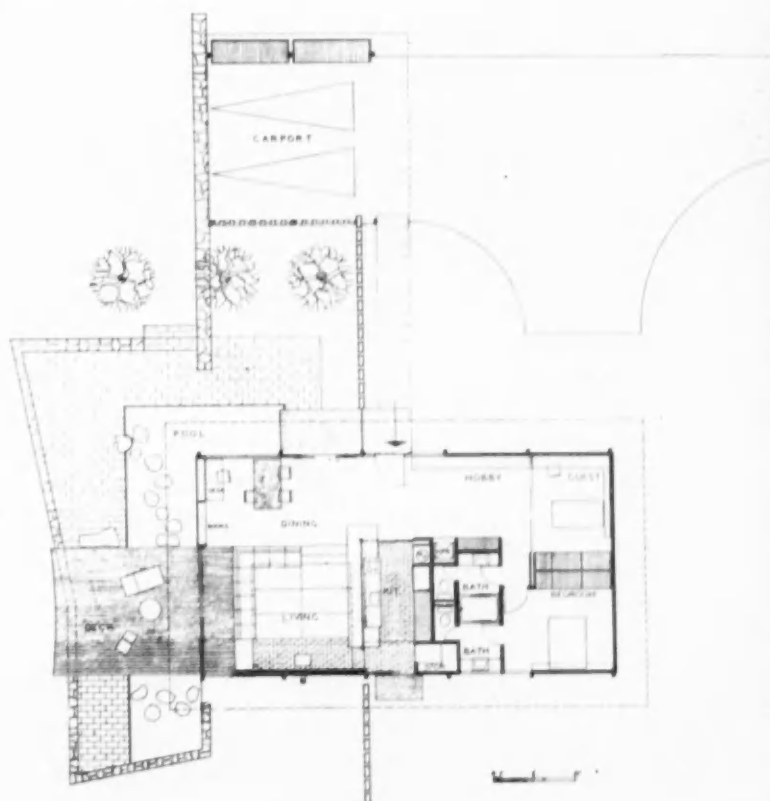


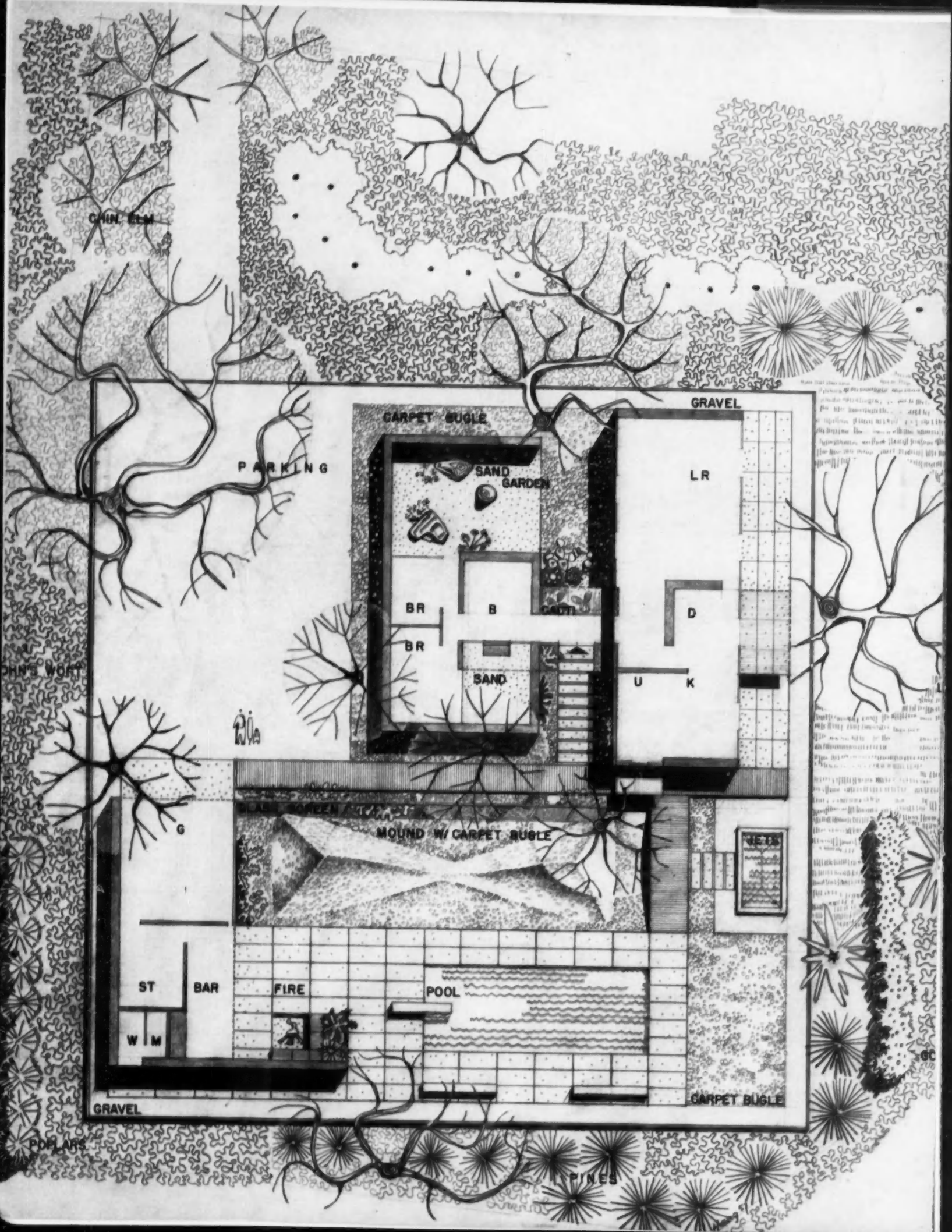
HOUSE

BY KAZUMI ADACHI, ARCHITECT

The foundation asked Kazumi Adachi to design a Japanese house adapted to this country, with a retired couple as hypothetical clients who would require a minimum of housekeeping and cooking facilities, but emphasizing provisions for intellectual and creative activities and informal entertaining. This house, though small, was planned to be fresh and exciting; an attempt was made to express the basic and ageless elements of the Japanese house: simple but carefully proportioned forms, the exposed structure, the use of unadorned materials—its beauty being based simply on contrast of well-chosen materials—an intimate relationship of the outdoors and indoors. All of this contributing to the feeling of clarity and serenity which typifies the good Japanese house. These are also the elements which modern architecture has often adopted in order to recreate a house in this country which is contemporary and suitable to its methods of construction, and to its furnishings, and still retains the feeling of another culture that is universal and human enough to become a part of our own. It was felt by the architect that an imitative approach, a copy of a Japanese house with decorative forms too closely related to other regional and cultural patterns would be as much a mistake as an English half-timbered cottage in California.

The structural system is based on laminated wood beams and posts spaced ten feet apart at five equal bays, thus permitting the omission of interior bearing walls and providing great flexibility of space. The sunken area with tatami mats was an attempt to create intimate relaxing. The second bedroom is part of the flexible area to be used as an occasional guest bedroom; the study, dining, hobby and the second bedroom are treated as a continuous activity space which can be related one into the other. The kitchen is to be used as an extension of the living area since it need no longer be cluttered due to modern conveniences; the sunken tub is designed to be used from either bathroom since it is the fixture least often used.





CHIN. ELM

PARKING

CARPET BUGLE

SAND GARDEN

GRVEL

LR

BR

B

BR

SAND

D

U

K

Pia

G

MOUND W/ CARPET BUGLE

ST

BAR

FIRE

POOL

W M

GRVEL

CARPET BUGLE

POPLARS

PINES

CASE STUDY HOUSE No. 19

THE LANDSCAPE PLAN

BY DON KNORR

OF KNORR-ELLIOTT ASSOCIATES

RICHARD HAAG, LANDSCAPE ARCHITECT

19

ANNE KNORR, INTERIOR PLANNING

JOHN BROWN, ENGINEER

WHELAN CONSTRUCTION COMPANY,
CONTRACTOR

The landscape planning program has been developed through the close collaboration and understanding of the client, the designer, Don Knorr, and the landscape architect. The design determinants have been considered and the results are a kind of creative symbiosis.

The site is "down the peninsula," 25 miles south of San Francisco, a level acre of fertile adobe-type soil with ancient oaks and a new growth of lindens and conifers. This soft pattern of existing growth creates a space of seclusion.

Within this space is built up a house of controlled discipline and dimension, of finished materials with applied color. With the house and yet secret to it are the main activity centers. This entire complex is placed on a podium of gravel, a few inches above the original and undisturbed earth. This slight dis-integration of site to house will strengthen and preserve the integrity of both.

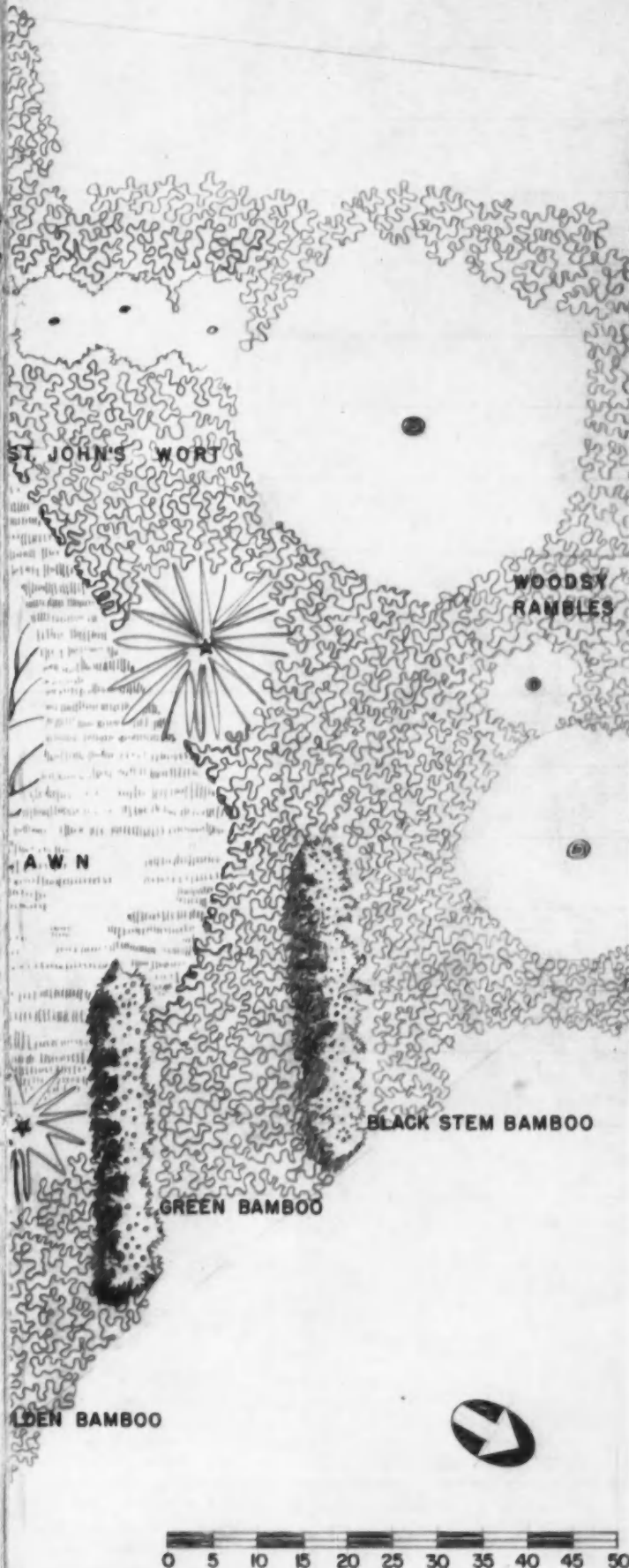
The client has consistently sacrificed physical convenience and directness in favor of the element of surprise. Such feelings are aroused by the subtle development of spatial sequences and incidents along the way, changes in materials underfoot, varying intensities of light and shade, changes in direction and orientation—in short, an environment insistent upon participation has been created.

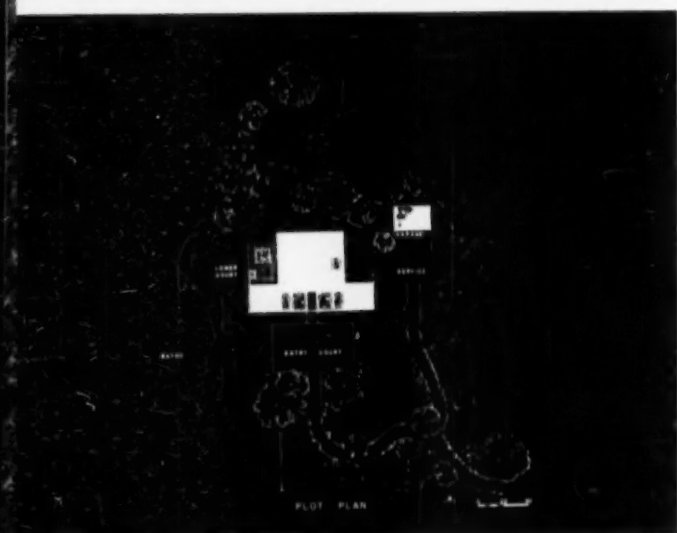
It becomes a revitalizing event to "go" for a swim when the pool is over the bridge past the spray basin, in a large sun pocket. The pool reflects the soft form of the earth sculpture foiled by the crisp lines of the translucent glass screen. The mound is planted with carpet bugle (ajuga) which is the predominating and unifying ground cover on the podium area.

The courts flanking the boys' bedroom and the guest room are paved with a granular sand from nearby Montara beach. Its near-whiteness will contrast well with the greenish stones. A tiny sand garden opposite the entry is reserved for the client's collection of cacti. There intimate gardens are a visual part of the living room, on the contemplative side. These contained arrangements are opposed by the long view over the lawn across the mat of St. John's Wort (*Hypericum calycinum*) into the woodsy rambles and is finally lost in the depth of growth and shadows suitable for small boys' hide-outs.

Pine and bamboo contain and help control the wind and give security and privacy. Color and texture of the bamboo is varied to help create illusion of depth and distance. The sprinkler pattern will determine the boundary of the lawn. Off the podium, no hard and fast lines of demarcation (no header-boards) are drawn, in fact a fusion of plants will be encouraged. Plantings are large and simple in keeping with the generous site.

It is felt that through such broad design-statements, lasting but maturing inter-relationship between house and environment will be increasingly appreciated by the client-family.





HOUSE IN THE SOUTHWEST

BY BOLTON AND BARNSTONE, ARCHITECTS

The site borders a bayou in the Gulf Coast region of Texas. It is approximately three heavily wooded acres. Along the east line, the bayou is some 30 feet below the site level. To take advantage of a beautiful view of the water, the living room and the master bedroom face the bayou on the main level, with the private sitting room overlooking the bayou on the lower level. Because of the nature of the site, with heavy trees and thick underbrush, and the general overgrown aspect of the area, it was decided to approach the house by a winding road and take advantage of placing the house structure as a surprise in the forest.

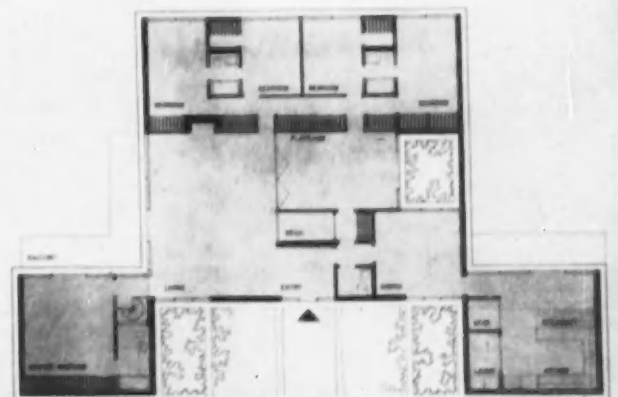
It was required that the house serve a family of parents and five children, giving a reasonable measure of privacy to each member of the household. It was felt that the adults should have a suite including private bedroom and sitting room away from the general activity of a large family, being, at the same time, in more or less direct control

PHOTOGRAPHS BY ERRO WINCHELL

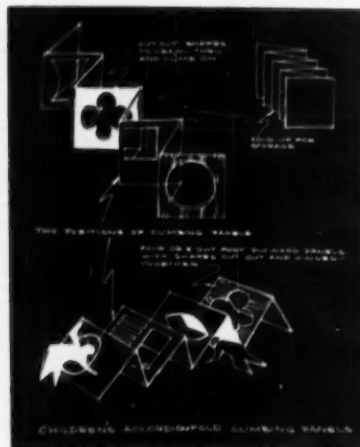


and contact with the children. A separate dining room has been included as a part of the living program. It was agreed that four bedrooms and a play room would fill the requirements of the children. The servants' quarters are combined with the garage.

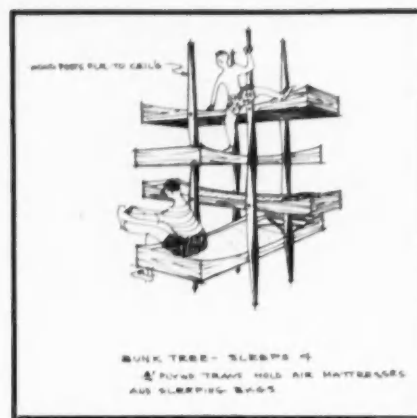
The structure is on a concrete slab; the upper structure is a steel frame composed of 5" angle supports with a structural 12" fascia channel beam which encircles the building and serves to support the normal wood framing of the roof. The exterior walls are general cavity brick; the interior are wood frame with gypsum board; the interior flooring is generally terrazzo, sheet vinyl is used in the kitchen and dining room, and the bedrooms are fully carpeted. The structure is centrally air conditioned with two Carrier systems, one on the upper level, serving all rooms except the master bedroom, the second serving the lower level. Interior furnishings were coordinated by the Knoll Planning Unit.



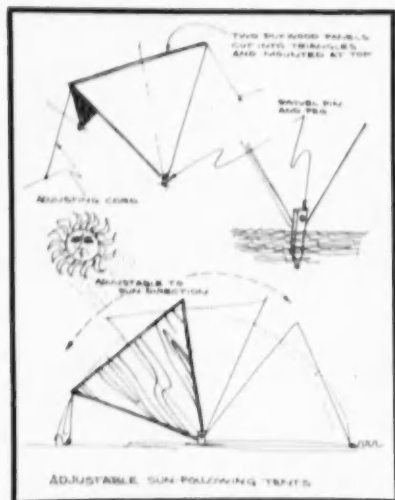
MAIN FLOOR



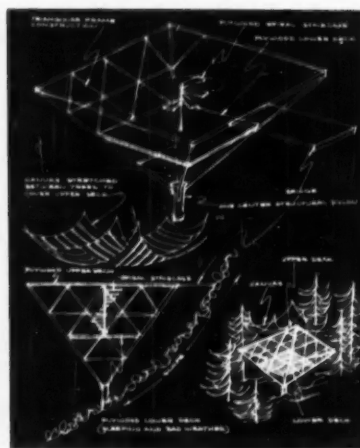
Hinged plywood panels with cut out shapes make a backyard playground for children



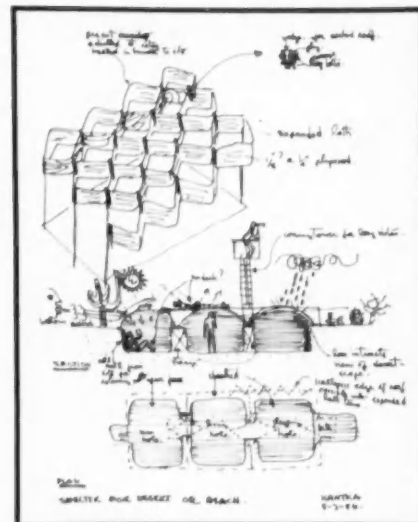
Bunk tree for minimum sleeping space in vacation structures



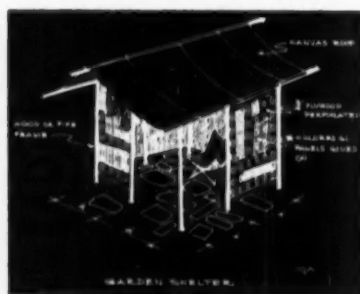
Triangular panels hinged at the top and swivel mounted into ground stakes for sunshine tents



Permanent mountain campsite for steep slopes



Dugout for desert shelter, roofed with expanded plywood lattice

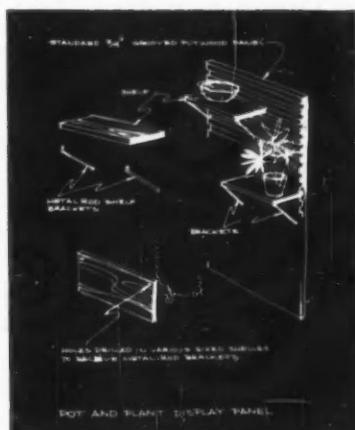


Garden retreat made from canvas, perforated plywood panels

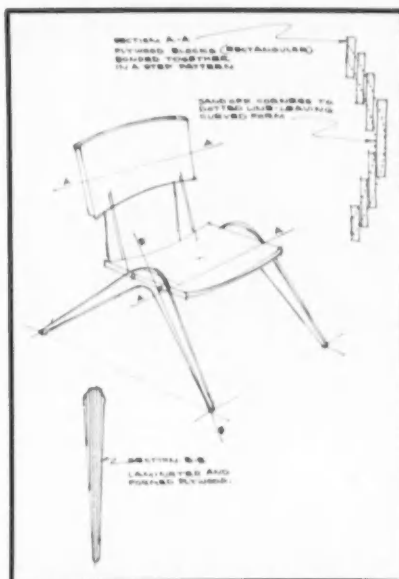


Ridged roof structure by two-way corrugation

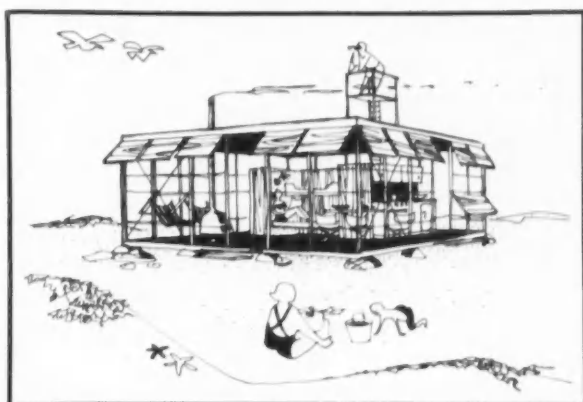
DEVELOPED BY CHARLES KRATKA AS A PART OF A PROGRAM IN DESIGN SPONSORED BY THE DOUGLAS FIR PLYWOOD ASSOCIATION



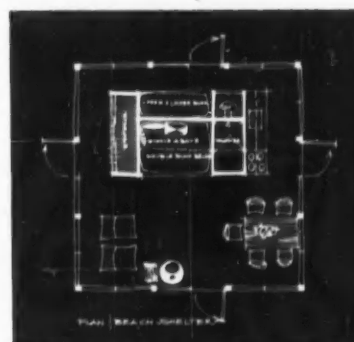
Garden screen or fence from grooved plywood



Laminated plywood, sculptured to make contoured wood chair



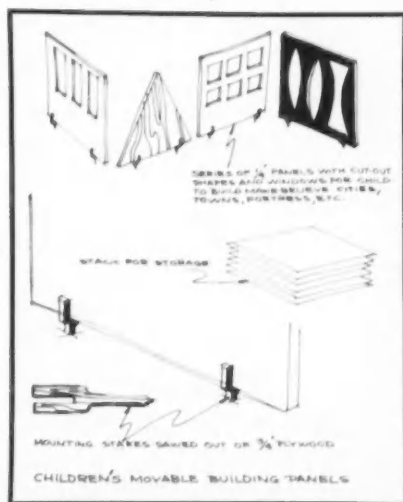
Beach shelter, floor and roof slabs of plywood box frame construction, walls from standard aluminum or wood casement sash



Plan of beach shelter, utility and bunk core houses, butane stove and refrigerator, showers, wardrobe and bunks; approximate size 15 x 8 x 6 can be constructed in home workshop and shipped to the site



Garden gate from sandwich of cut-out plywood panels

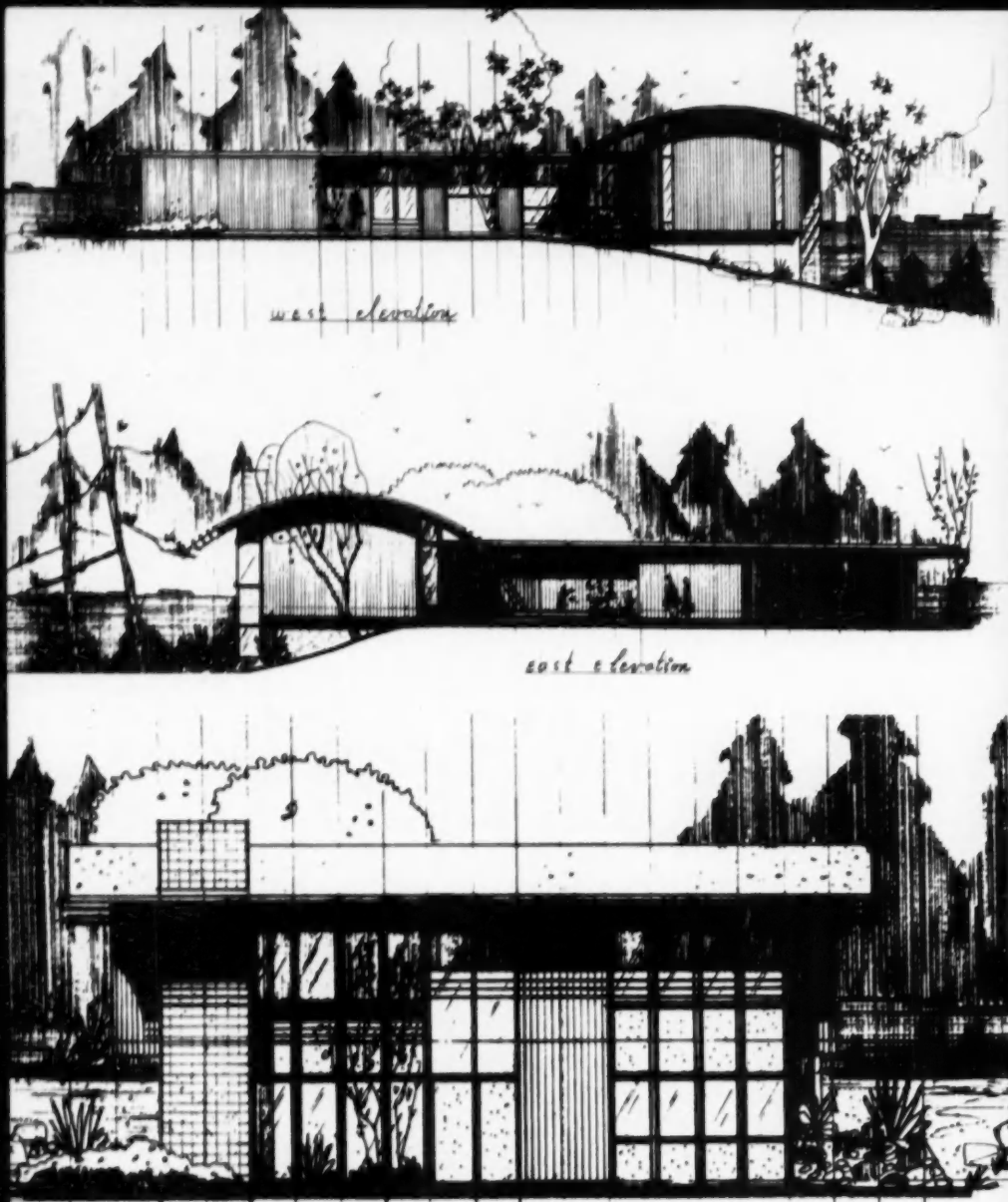


Large plywood panels, cut-out shapes and windows for children to build with in backyard play area

LEISURE-TIME STRUCTURES

This design research program inaugurated by the Douglas Fir Plywood Association was undertaken in order to develop ideas related to leisure. The designers were given a very loose assignment in which they were asked to work out tentative possibilities for any kind of structure related to spare time living. The work of Charles Kratka has been an unusually successful project within the outlines of this program.

Utilizing prefabricated elements available from builders' supply, he has suggested solutions from which a great part of meticulous labor has been eliminated. For those who find relaxation in working with their hands and satisfaction in participating in design, the possibilities of plywood as a creative material have not been overlooked. All these projects have been designed for simple construction in the home workshop. They offer a wide choice of material for leisure activities in which the sense of participation and fun has become a part of the entire enterprise, expressing the casual, relaxed, and free spirit of leisure activities. Kratka has worked with form, color and space, creating these playful, useful, expertly conceived constructions.



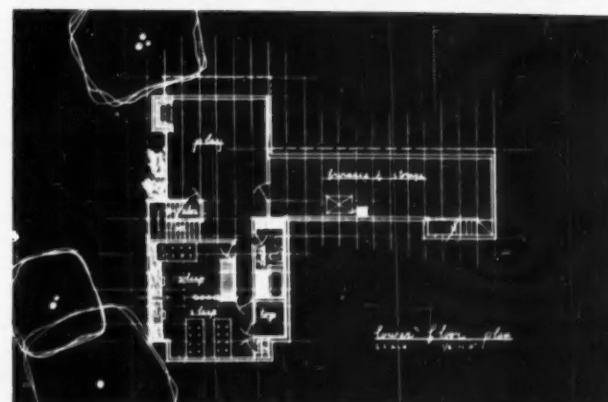
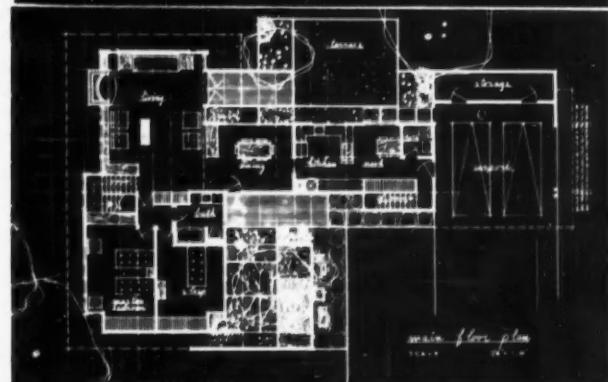
SUBURBAN HOUSE

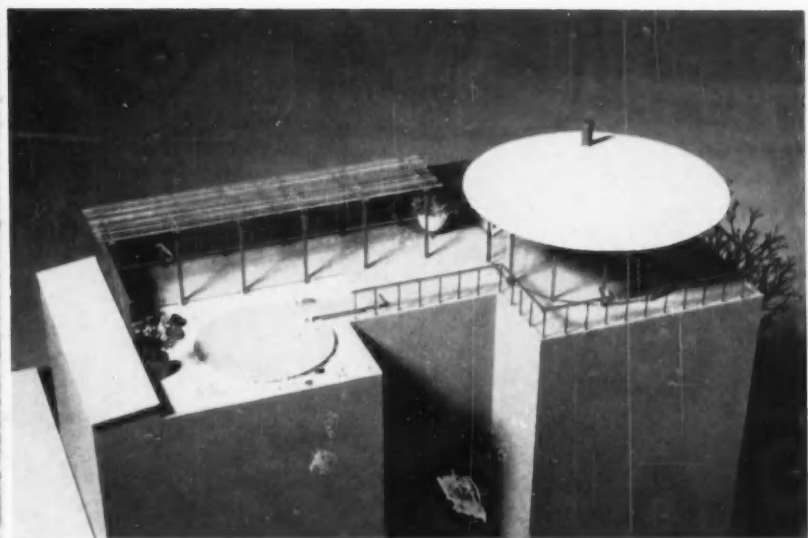
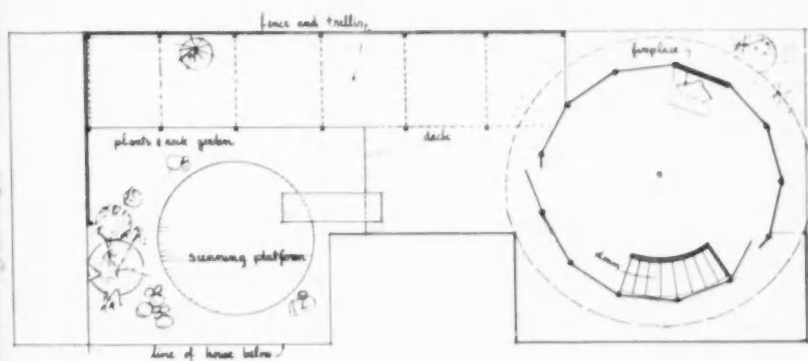
BY DONALD BLAIR, ARCHITECT

Situated on a high knoll, deep in a grove of madrone trees, the house will look out over the city and onto a snow-covered mountain range to the southeast. The sloping site was utilized to give daylighting to the lower bedrooms and playroom, while maintaining on grade access from the entry court in front and the outdoor living terrace in the rear.

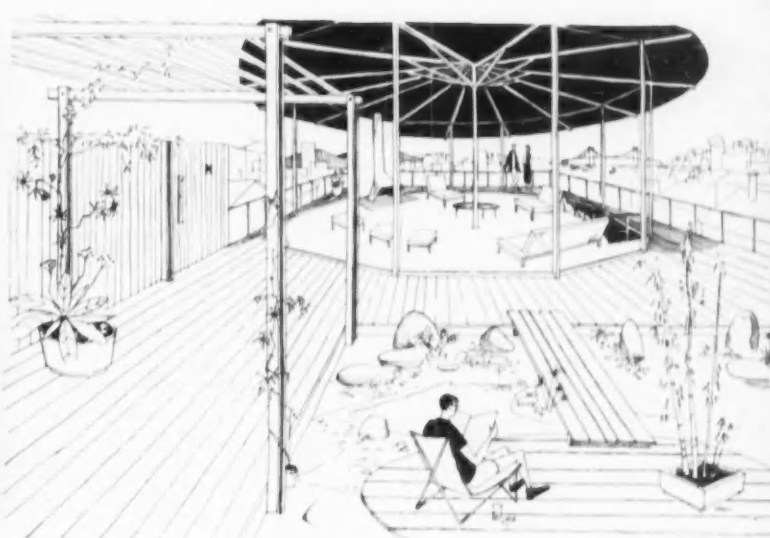
The project was designed around a family of a young doctor, his wife and four small children. The lower floor is to be entirely for the children with the television, study and play done entirely in this area, leaving the main floor somewhat quiet and orderly. The umbrella like form was the result of wanting the house to seem like a part of the tree forms that exist on the property. $3\frac{1}{2}' \times 9\frac{1}{2}''$ glued-laminated arches were used to achieve this effect. A $5/4$ t & g fir deck spans over these arches. Extending the arches to form wide overhangs (9'-0" in some cases) helps to carry out this limb-like structural system. The flat roof over the smaller dining and work spaces is laminated 2 x 4s on edge.

Window openings follow the 3'-0" module of the house and are built floor to ceiling with spandrel panels between floors. Ventilation is through small sash above the 8'-0" high transom bar. Interior wood paneling is t&g cedar with sheetrock on the walls where color was desired. Cork tile will be used in the living, dining and sleeping areas with vinyl tile in the work and bath areas. Asphalt tile will cover the concrete slab floor in the lower floor. Forced warm air perimeter heat will be used.





PHOTOGRAPHS BY THE ILLUSTRATORS



PENTHOUSE BY MARQUIS AND STOLLER

ENGINEER: WILLIAM GILBERT

LANDSCAPE ARCHITECT: LAWRENCE HALPRIN

Problem: To provide a living room which would exploit the breathtaking view characteristic of San Francisco hilltop houses. In this case the existing living room-study has only a tiny balcony three stories above the garden in the rear of the house. Since no buildable land is available adjacent to the house, the problem was one of providing a room for relaxation which would at the same time be related to a practicable outdoor space (roof garden).

Solution: The nature of the panoramic view on the one hand and the informal character of the living space on the other justified this pavilion-like solution.

Structure: A thirteen sided glass polygon is topped by a round roof which is framed like an umbrella. A center post supports radiating 3x6 beams.

The penthouse structure is integrated with the roof-garden, which does not disturb the existing roof surface but is a composite of wood decking and trellis work placed on the roof. Large plants in tubs, carefully selected gravel and stones lend a Japanese garden effect to this outdoor area.



HOUSE

BY WILLIAM SUTHERLAND BECKETT, ARCHITECT

JANE CAVETT, DECORATOR

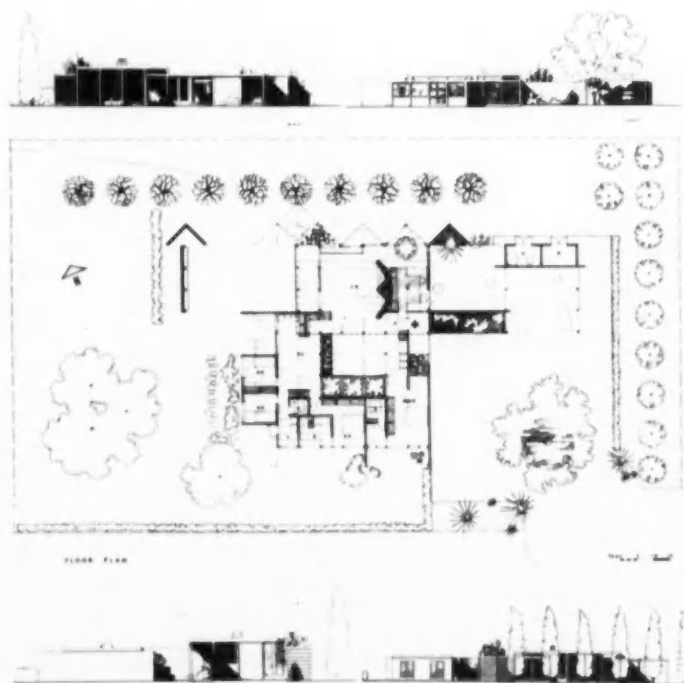
ROBERT FORREY, LANDSCAPE ARCHITECT

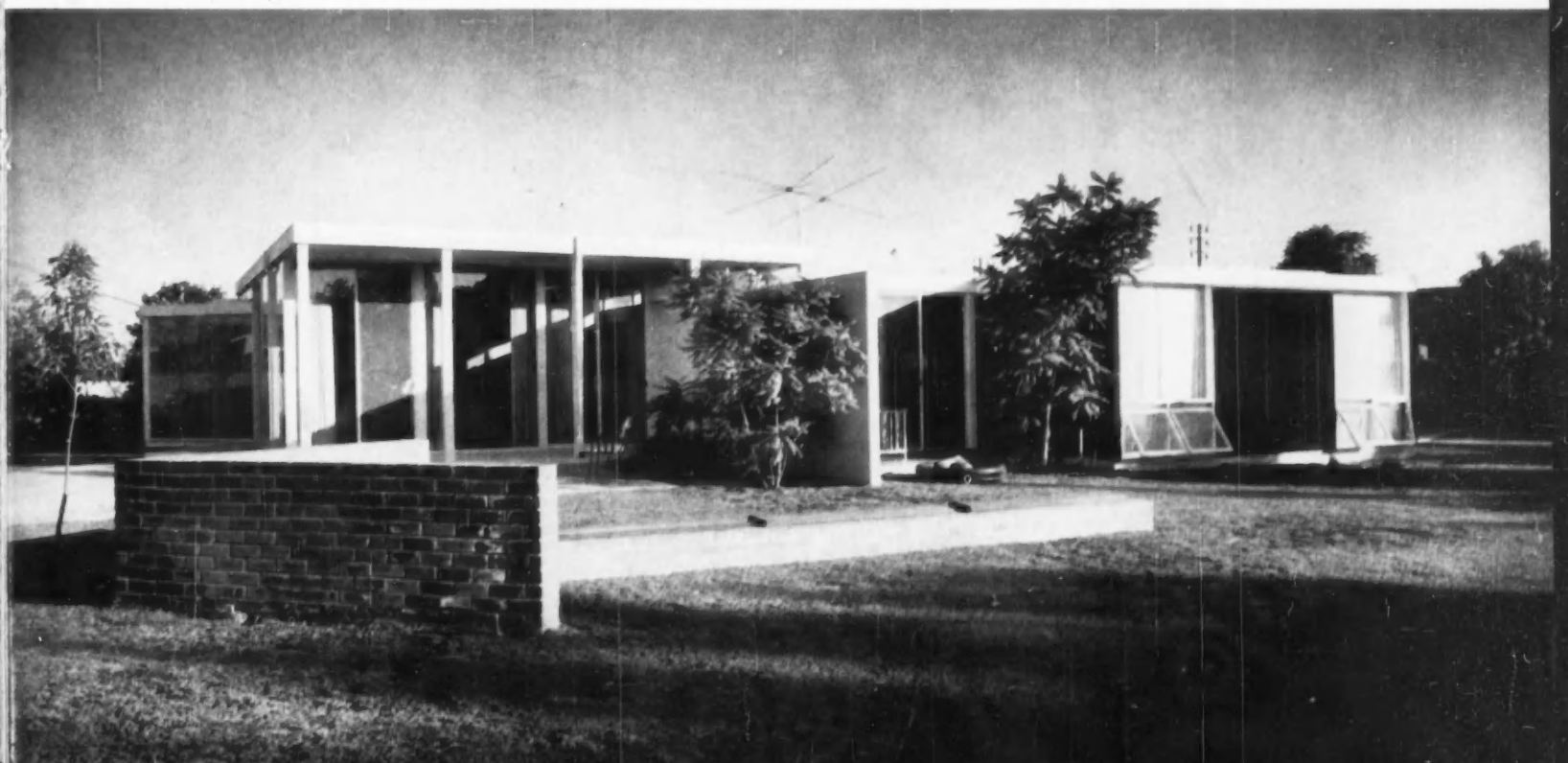
VAN KEPPEL-GREEN, FURNISHINGS

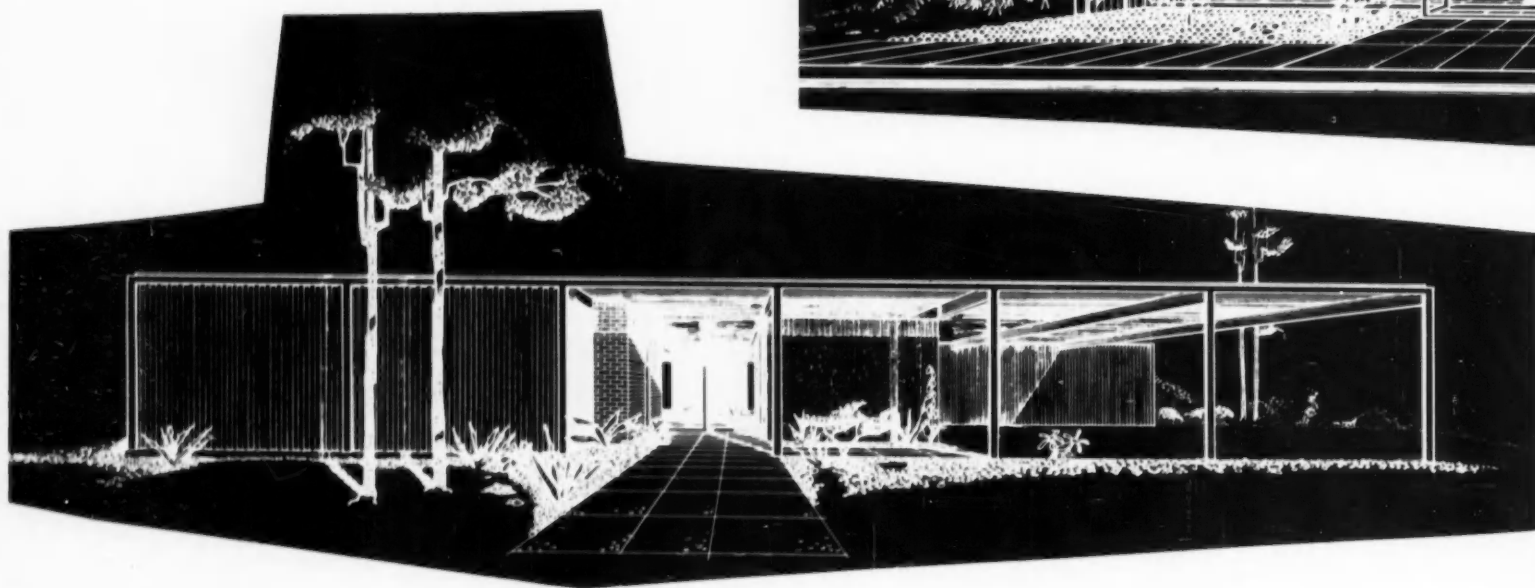
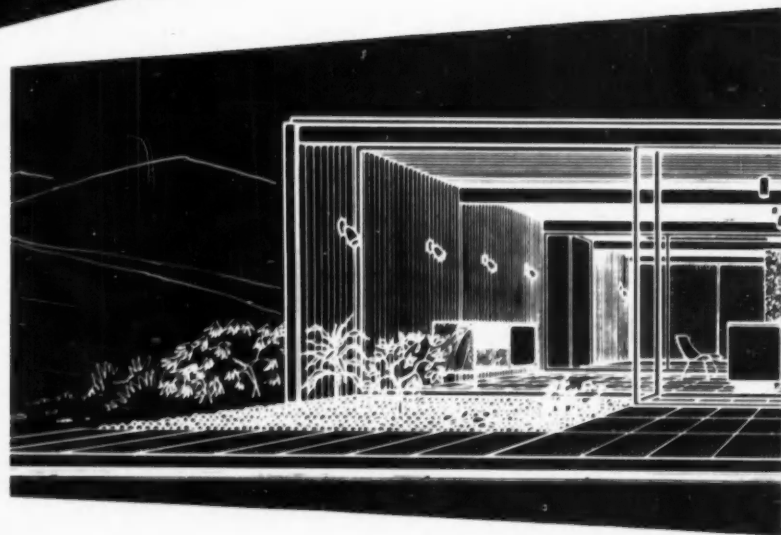
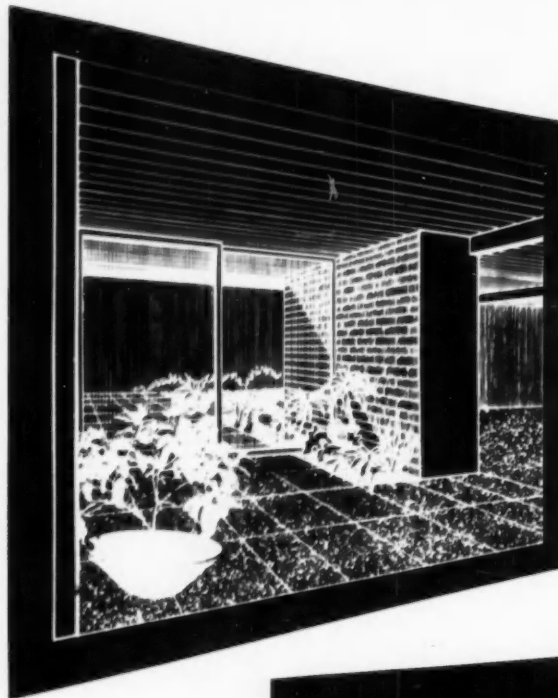
This house was designed for a couple with five young children. The property has no views except those created within its own boundaries. The house practically blank to the street is in effect completely open to its own grounds. The owners desired a wing for children with its own central core playroom. The laundry has been located in the children's wing; the master bedroom wing is completely separate but connected with a controlling hearing device.

As planned, the living room is in the center of the house and is dominated by a curving wall containing the fireplace. Completely opening into this is an atrium which contains, in addition to a pool, a large internal planting area and skylights. This is in effect a part of the living room and acts as an extension to it when there are large groups. A major dining area adjoins the kitchen for easy service. The playroom is a multi-purpose family room.

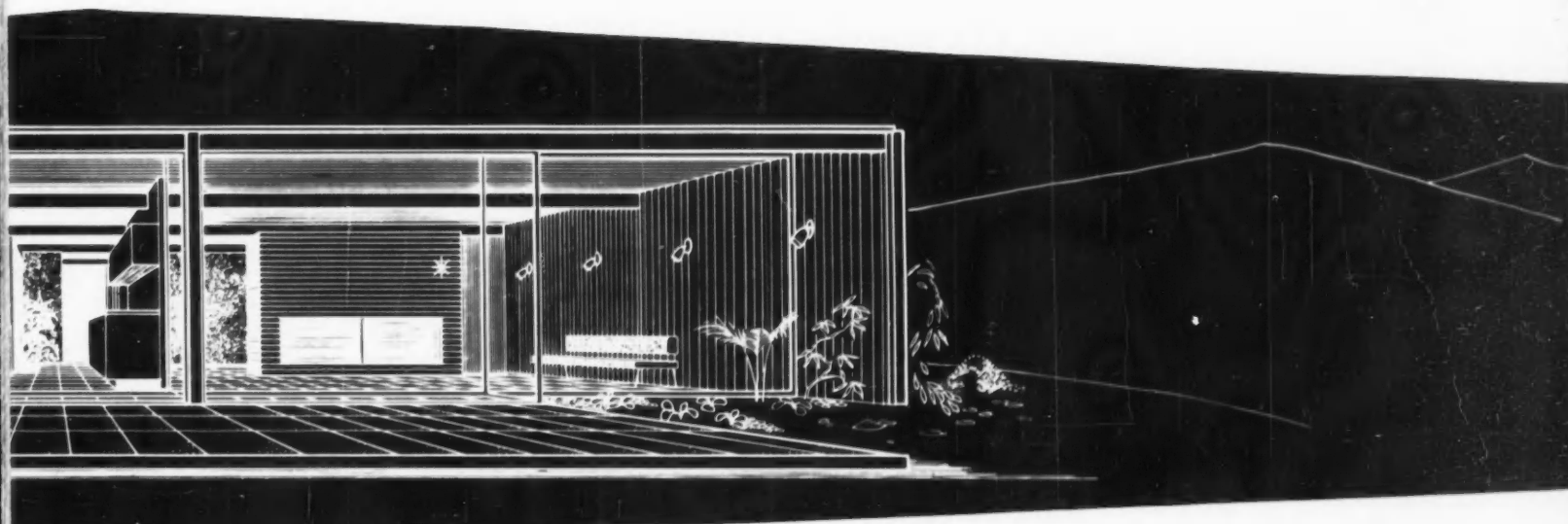
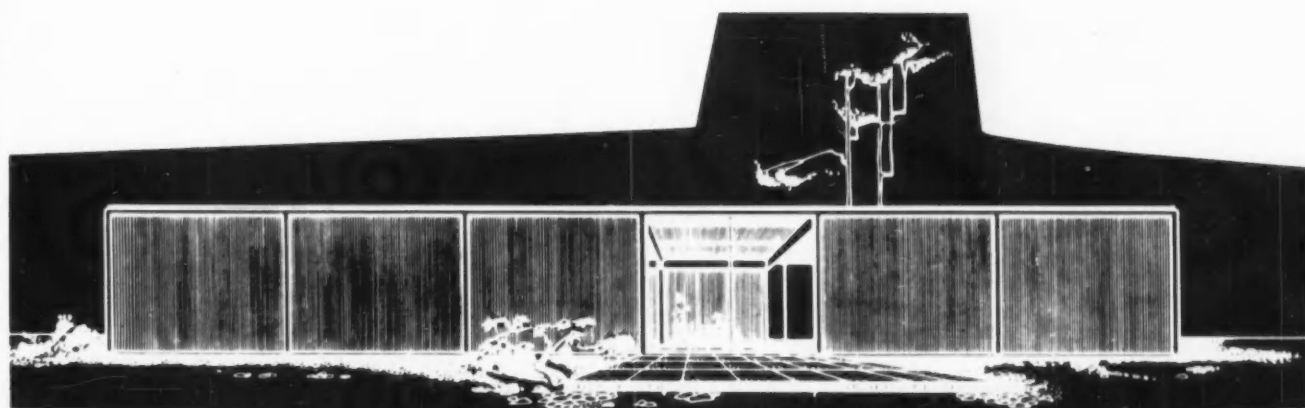
The floors are largely terrazo, and there are scuppers throughout the house in order that water may be drained down through them. All fabrics are washable. It was necessary that the house be designed so that it could be cared for without outside help.







SPLIT-PLAN HOUSE BY PIERRE KOENIG, ARCHITECT



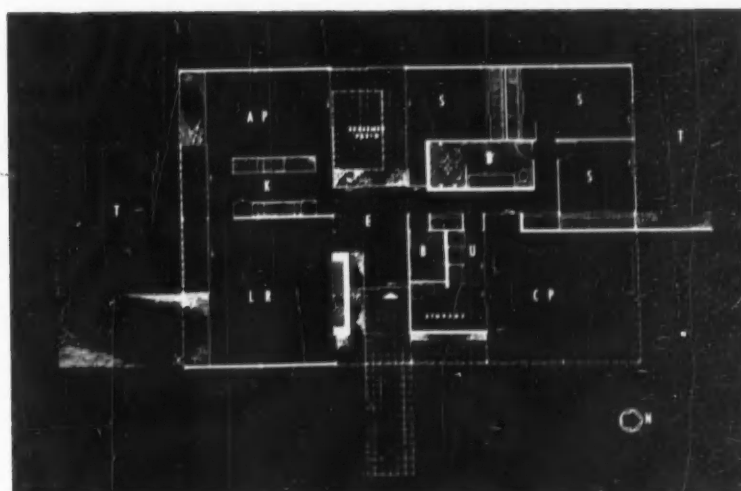
The house was planned for a level lot with the long dimensions on the street side. While the entrance is on this elevation, there is also access to the carport by a covered passage to the entry and a direct entry from the carport to the house through a laundry-storage room. All doors are steel frame sliding types with obscure glass wherever privacy is essential.

The entry and patio divide the house into two units. To the left as one enters is the living unit, and to the right the sleeping unit. By utilizing the split plan the bedrooms are assured privacy and quiet while a pleasant and large entry is provided that faces the interior court. The interior court brings light and openness to the center of the house without forcing glass to a western exposure. The court is screened above and at one end to filter sunlight and provide insect control. Koolshade screens will be used throughout.

To insure further privacy the baths are enclosed within the structure. The main bath has glass louvers above the roof for ventilation and natural light which are controlled by remote-control operators concealed in the walls. The honey-combed aluminum ceiling is also artificially lighted from above and allows air to circulate through to the ventilators above.

The kitchen is open to the family room but separated from the living room by a ceiling-high partition. The kitchen is equipped with a complete line of G. E. cabinets and utilities, and with the family room it opens to the patio on one side and to the south glass wall on the other. The south wall is the view side and the entire living core opens to this elevation and is protected by a three foot overhang with sliding kool-shade screens hung at the overhang line. The brick fireplace also serves as a barrier between the entry and living room. Half of the large fireplace is for wood storage. The framework is exposed steel and the exterior walls as well as the roof-ceiling is steel decking.

The patio as well as the house will be heated with hot water radiant heating.



PRODUCTS merit specified

for the new Case Study House

The following are previously mentioned specifications developed by the designer for the new Case Study House No. 19 and represent a selection of products on the basis of quality and general usefulness that have been selected as being best suited to the purposes of this project and are, within the meaning of the Case Study House Program, "Merit Specified."

Case Study House No. 19 by Don Knorr of Knorr-Elliott Associates for the magazine, Arts & Architecture

Structural Steel—U. S. Steel Corporation, 120 Montgomery Street, San Francisco.
Arcadia Sliding Glass Doors—Manufactured by Arcadia Metal Products, 801 South Acacia Avenue, Fullerton, California

Pomona Ceramic Tile Walls and Counters—Manufactured by Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles, California

Adobe Bricks—Manufactured by Hans Sumpf Co., Route 1, Box 570, Fresno, California

Palos Verdes Stone—From Palos Verdes Stone Department, Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California

Redwood Siding—California Redwood Association, 576 Sacramento St., San Francisco.

Travertine Flooring Material—Manufactured by Travertine Company, Inc., 850 South Van Ness Avenue, San Francisco, California

Radiant Heating System—By the Racon Heating & Cooling Corporation, 795 Kifer Road, Santa Clara, California

Westinghouse Kitchen and Laundry Appliances—Manufactured by Westinghouse Appliance Sales, 201 Potrero Avenue, San Francisco 1, California.

"Wascollite Reflectadome" Skylights—Manufactured by Wasco Products, Inc., Bay State Road, Cambridge, Massachusetts

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ART

Continued from Page 12)

of conceptual checks and balances the artist administers. That is, an artist's task, in either a figurative or abstract painting, is to create a world, a climate which is hermetic and integral. Artists who put together abstractions merely by balancing out spaces and colors within certain modern space conventions can be likened to artists who years ago put together flower paintings or still-lives with the same mechanical decorative intent. (I am not saying that shapes and colors in a non-objective painting cannot be expressive. I need only mention Mondrian, the ecstatic silences in his paintings and the specific weight of emotion-creating color lift them from the realm of the decorative. It must be remembered though that Mondrian was a passionate advocate of conceptual checks and balances, being a symbolist at heart.)

Artists who have somewhere in them a group of values to express, recurrent themes, experiences which are strong enough to acquire familiarity for the artist, recognize themselves, and try to make painting equivalents to their feelings. They work toward that end of making a final envelope for strong but unruly (until given form) emotions. They may not have a subject when they begin a painting, but without question, in the course of the work the subject is revealed to them, or the canvas is abandoned.

The more decorative artist, however, carries on. He works out his feelings in more rudimentary terms. His ends are more accessible. If he can create a harmony, a pattern of opposite parts, and for some, a delicate allusion to complex space, he works it out on his canvas to a satisfying, or at least temporary, conclusion. And if he is a good painter, he can succeed in delimiting a world and perhaps reaching a largesse which carries him over the line between decorative and expressive.

To get back to Tomlin: I think he did cross the line often enough to be considered a major American painter. But just as often, he gave himself over to his decorative impulse, working out a picture elegantly but being completely absorbed by the technicalities of space and design.

To be more specific I have to refer to two earlier paintings, a still-life of 1938 in which the tightly organized cubist flattening of decorative shapes is appealing, but in which Tomlin's flaw appears in the small stippings, the trelliswork, the clever rendition of a rose. This picture was painted around the same time as the romantic "Outward Preoccupation," full of little flourishes. Later, around 1944, Tomlin brought together the vague romantic style and his cubist structural style in profuse detail in paintings furbished and laced together with great technical skill.

When Tomlin wrenched himself free from his earlier disciplines somewhere around 1948, he carried with him a love for line, but it found a new, and this time impassioned expression in the calligraphic paintings such as "Death Cry," a composition of tormented lines in orange on a brown ground; and, a year later, in the "pictographic" paintings which were the strongest of his career.

By 1949, when he painted the Museum of Modern Art's #20, Tomlin was in complete control of his pictorial language. He had inserted a group of sign-like forms, angularized for organizational purposes, which trudged over his canvases in orderly, complex formations. In the Museum's picture, so emphatically readable in its planes, Tomlin's predilection for Cubist clarity is combined with a certain dash, a breath of the new liberation which must have overjoyed him and which is felt in terms of tensions and energies in his work.

Between 1949 and 1953 when he died, Tomlin struggled with his new vocabulary, amplifying it by adding enlarged dots or squares. And he appeared to have wrangled with his concept of space for his last paintings—those large, saccharine designs of outside confetti strewn on dark, sometimes uneven spaces—embrace the drifting concept of the all-over painters led by Pollock.

Which brings me to the question of the all-over concept, that is, the idea of the surface carrying space allusion in a lateral sense rather than in classical perspective depth. This space—how can one describe it? It is a space defined only poetically, for there are no "Laws" as there are in Renaissance perspective. It is as if a deep sea flower rose languorously to the surface and there slowly spread itself. It is a species of perspective, a new species. But, like classical perspective, it is a convention, nothing more or less. In the hands of Pollock, this convention was used to create an image. In

the hands of many of his disciples, it became too often just a convention as common and variably applied as in good old Renaissance perspective.

Tomlin understood Pollock and when he used the new convention (which is not to say he took it over from Pollock, it was in the air and everyone availed themselves of it) he used it intelligently, but too intelligently. A painting like the large, densely articulated work in the Munson Proctor Williams Institute collection is a *tour de force*, a work in which bars of black and deep green, and light dashes and circles weave in and out across its large surface, beginning and ending nowhere. This is a sonorous painting with many marvelously articulate passages, but in the end it is a great pattern and little else. The last hyper-elegant abstractions were as firmly constructed as his earlier work and were frankly an application of the drift principle of the new perspective. In them, Tomlin's mauves, blues, grays and cerises are carried to the point of prettiness. The floating rough square shapes stay strictly, indeed exactly on the picture plane. Behind, little stains of shadow, little rivulets and inlets play, but few. They are painted, of course, masterfully, with each stroke assured, whether it is a film of rose dragged lightly on a dark ground or an opaque pink dash.

Tomlin is, in my opinion, the Veronese of his milieu—the painter of a virile movement who had a genuine love for sumptuous color, lovely textures, and in general, minor feminine refinements.

* * *

Expressionism seems to be on everyone's mind these days. New York is bulging with expressionist shows, many of them repositories of trivial works left behind by the few major German expressionists. In this setting, Karel Appel's show of paintings and "creative portraits" at the Martha Jackson Gallery gains a slight advantage since his paintings are at least immediate expressions of something which hasn't had a chance yet to be scythed down by time.

But Appel's show is perplexing. Sir Herbert Read says in the catalogue's foreword: "Appel comes from the same country as Van Gogh and pursues Van Gogh's final fury into another world—the world Van Gogh was seeking and did not find—the world of abstract expression." And, he adds that "Appel is one of the most vital painters of our time."

Well, ten years ago when Appel was painting small canvases thronged with large-headed creatures taken from the children's lexicon, and brightly spattered with color, perhaps it might have been said that Appel was conditioned by the Van Gogh tradition. But these recent canvases tell another story. Far from being vital, they are, for the most part, devitalized formula paintings. Not that Appel consciously decided to make good. But, thanks to such glowing endorsements from eminent authorities as quoted above, he has probably lost the law of the really vital artist—the law of interminable development and differentiation. Since Appel is now thirty-six years old, he must expect to get expressions of expectations. And it is not too much to expect of a man of obvious talent that he put a brake on his hand and study his own intentions more closely.

I'll begin with the large compositions first. They are nearly all based on the most simple expressionist expedient in composition: the rushing diagonal. Sometimes two diagonals cross and between them Appel inserts a bright patch of yellow or white, crudely placed and tritely spelling out the idea of light.

But the irony is that there is no light in Appel's paintings. He uses bright reds, yellows and blues with liberal amounts of black and white. These colors are invariably trowelled on in great buttery areas, all having just about the same depth. Since all the paint is equal, and all the intensities, too, the paintings are unsubtle to the point of vulgarity, and they are boring. Furthermore, they breathe so heavily and lumber along with such effort that they arrive far short of the "final fury" Sir Herbert envisions. There is not a single note of the strangled passion, the true fury of the good German expressionists, Nolde for example. (But then, what could Appel be quite so furious about? His own struggle, like his countryman Van Gogh? But this is hard for him to believe in since he is being helped along so often with epithets that used to be reserved for masters.) A few zippy diagonals and a mass of unkempt paint do not add up to esthetic fury.

I move on now to the portraits which I admit have quality. But there again, except for the portrait of Michel Tapié, done last year, in which Appel has genuinely sought out the character of his sitter, and in which he has suggested a whole complex of references to states of mind, atmosphere, travels and so on—except for this unique

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portrait, Appel has given us nothing more nor less than a conventional expressionist portrait conception. It is true that the heads of Dizzy Gillespie and Count Basie are larger than life, and characterize their features well. But beneath the thick mats of heavy paint, and in spite of the orthodox non-local colors, the heads remain on a rather elementary level. They have none of the nervous intensity found in portraits by German expressionists, or Kokoschka.

* * *

Among other shows of interest is an exhibition of four Western painters at the Charles Alan Gallery. Of these, I found Emerson Woelffer the most original, and by far the best painter in technical terms of the group. Woelffer's interest in symbolism sometimes leads him to an over-emphasis on rather obvious forms—arrows, birds, suns. But his ability to create a large, self-sufficient area, and to use sumptuous color is marked and, I think, promises to expand very soon. Also at the Alan Gallery is a sculpture of Icarus by a young Chicago artist, Richard Hunt, which seems to me to be mature and imaginative. The flying figure, set on a diagonal, is composed of gracefully articulated metal plates handled with a minimum of fussy detail.

At the Bertha Schaefer Gallery, Nicholas Marsicano showed recent abstractions of the nude. He has left behind the dense gray-to-black palette, and wild composing, in favor of equilibrated compositions in tones as light as pink, yellow and light red. Always surrounded by an abstract element, Marsicano's figures emerge as light, and in their ambiguous contours, they seem to be calling attention to the nerves, flesh and blood which quicken their lives.

MUSIC

(Continued from Page 10)

taken by the current disciples of row-disonance. Lou Harrison is writing music of a future unanticipated by Pierre Boulez.

Afterwards we went back into Lou's studio, a former breeding house for chinchillas, the single room cut in half by a large screen for shadow puppets, and heard—the first time he has played them for anyone—his five piano interludes, intended to be played between the five acts of a shadow-puppet performance of Racine's *Cinna*. He calls these *Free Pieces* to distinguish them from the *Strict Songs*,

(Continued on Page 34)

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MUSIC

(Continued from Page 33)

for reasons still not clear to me. The five pieces are in just intonation, on the same general principle as the Songs. Lacking the powerful sonorities of the Songs they were at first harder to grasp, but a second reading made the subtle relationships more definite. It is music that I believe Satie would have relished.

I brought home Harrison's Mass, recently issued as an Epic recording, in a performance by the New York Concert Choir, directed by Margaret Hillis, one of the Twentieth Century Composers Series sponsored by the Fromm Music Foundation. This Foundation "gives awards for existing works, commissions new works and sponsors the performance, publication and recording of selected compositions." Let me quote two sentences from the paragraph Paul Fromm, Director of the Foundation, aims at the listener. "He will not deny himself the excitement of searching for, discovering and exploring the unique way in which each new work unfolds and attains its full intrinsic expression. He will accept the responsibility of being an active participant in the world of living music." That is the proper relationship of a listener to music written during his lifetime. The music is not created to please the listener but the listener to find out the music. Whatever wavers from this goal, in composing or in concert-making, will be second-rate. The listener, too, is created, the work of his own intelligent ears.

Harrison composed his Mass for soprano voice, with percussion and bells. The recorded version has been "Europeanized . . . by composing a contrapuntal accompaniment based on medieval methods, and with stone-structure acoustics as well as parish finances in mind." The new version includes solo trumpet and retains two sections, against liturgical practice, for soprano solo. The Mass is distinguished by its restraint, the individual characterization of each section without recourse to drama, and the obligato freedom of the vocal and orchestral lines. It avoids any sign of pretentious striving. The acute listener will find many proofs of twentieth-century sound-devising embedded within the scalewise flowing of the parts.

It is encouraging to recognize amid the exigencies of contemporary art a composer entirely independent of current fashion, experiments, and trends. Lou Harrison has worked closely with John Cage

and studied with Schoenberg, yet he is in no way a disciple or follower. Each of his compositions has been thought through from distinctive sound-medium to consequent musical design. Having written much music, unlike other composers of his generation, he does not wait on a small group of works to justify a reputation. Eliminating the devices of modulation he believes he has liberated rhythm. Pierre Boulez told me that he believes in using sound only within the "musical continuum." Lou Harrison has refined this continuum to its utmost purity and in so doing has reentered a region of extra-tonality quite apart from those we are now learning, somewhat warily, to respect.

At Ojai, Aaron Copland, conducting the Festival Orchestra, did not equal the very high standard of programming set in previous years by Robert Craft. Though he has been a long-time spokesman for the American composer, Copland included the work of only one other American, Rounds by David Diamond, and of his own music the Clarinet Concerto, more popular as a ballet, parts of his opera, *The Tender Land*, in concert style, and the song-cycle *Twelve Poems of Emily Dickinson*. I had hoped for a festival of American music and was disappointed.

I made the trip to hear the song-cycle a second time. The first Western performance was given by Evenings on the Roof some years ago. Copland sat at the piano in his relaxed fashion—as lovable and easy a character on the stage as to meet and talk to him—and played with the comfortable phrasing, the not-quite reticence that give his music personality. Margery MacKay, a Los Angeles singer, had prepared the songs with close attention to detail—I met her one day in the library taking out the three volumes of the complete variorum edition of the poems. She began a trifle stiffly and stridently, and I worried for her, knowing the problems of these twelve songs. By the third song she had found confidence and the management of her voice and went on triumphantly, pleasing everyone, except the guest I had brought, who went out into the night, finding the poems gloomy. They are gloomy but our own gloom, part of our consciousness, not mollified by another language. The Dickinson song-cycle may be Copland's best achievement. He has let the words find their own music and then commanded them to let the music sing.

The other program I attended there, Lili Kraus playing three Mozart piano concertos, in A (K 414), in B flat (K 456), and in E flat (K 271), a program one would hope to remember, was a disaster. When Lili Kraus was younger and playing among the best musicians of Europe, she made many records still treasured by collectors. Her Schubert first won my heart to his piano music. Growing older and perhaps disturbed by confinement as a Japanese war-prisoner, she has lost the true feeling for tempo, without which Mozart cannot be played. Ingolf Dahl, conducting, made a brave effort to keep the orchestra with her, but nothing could save the incidental solos, which the piano should lovingly accompany but trampled.

And so home to an evening of poetry reading, that we need—how badly—to free our poets from the tyranny of print and page.

Postscript: When I wrote this I had not been able to buy Rexroth's latest book, *In Defense of Earth*, or find it in the public library. When I asked at the desk, I was given it from the reference shelves, white-lined to be kept there because previous copies have been stolen. Here are love poems to wife and children; scolding poems on the head of bloody they wherever; philosophical poems. Around these he gathers in nature and the planets. The style is still Rexroth's ribbon, meter matched to our clipped speech, going slack like columnist's prose. Among the books by poets writing without thought to be read (you can take this both ways), here is a book I can read. I respect the quiet in the mind of this poet. I share his ecstasies as he communicates them, in reflection. I do not share his nastiness among contemporary horrors. One long poem blames the death of Dylan Thomas on "you" and me. Henry Miller refers to this poem with approval in *Time of the Assassins*, where he equates himself with Rimbaud. Such fantasy is self-alienating self-indulgence. But one section tells in poignantly direct sentences the fates of nearly thirty American poets. I know Rexroth a poet when he writes:

"The order of the universe
Is only a reflection
Of the human will and reason . . .
The only order of nature
Is the orderly relation
Of one person to another . . .
Personal relations are
The pattern through which we see
Nature as systematic."

This is the poet I respect.

BOOKS

ROBERT WETTERAU

CAMPIGLI by Jean Cassou, with an essay by Campigli. Series "Presences" edited by Nestor Jacometti. French text. (Wittenborn, Inc., \$9.50)

Campigli has created metaphysical wax-works of vase-shaped ladies, sloe-eyed, with faces like mummy portraits. Fascinated since early childhood by ancient museum art, the statues and busts, a love for the encased objects, guarded and untouchable, carried over in memory and dream. Yet, no less important to Campigli are the women of real life and he has attached a regal significance to them. This infusion of the objects of the museum with the real prisoners of his imagination has produced paintings profound, poetic and mysterious—and the ladies never escape. Reproduced in the book are paintings made from 1922 to 1956; women in groups weaving (trapped behind their looms); young girls making cats' cradles (ensnared by the string); "Gratte-Ciels" of 1946, actually a group of three what-nots filled with peering women and vase-objects (glassed in); even the groups promenading or attending the circus or theatre seem unable to leave. In the remarkable painting "Le Metro" of 1952 an unusual use of perspective holds the ladies to a coffin-like subway car. His ladies usually appear in groups of two, three, four and often in larger cadres. They seldom solo. However, when there is a portrait each lady emerges as a vaso profundo in a sarcophagus. If Campigli's subjects are of the dream and imagined world, his colors are of the earth: he uses only burnt sienna, umber, green earth, Naples yellow and occasionally cobalt blue. Although Campigli worked in Paris and highly admires Picasso, his work remains extremely personal, strongly Campigli, Italian in flavor, universal in appeal. The book contains 118 illustrations of which 24 are in full color.

ALBUM D'ITALIA: SABBIONETA by Alfredo Puerari; ARCO DI CONSTANTINO by Antonio Guiliano; CREMONA by Alfredo Puerari; PIAZZA DEL CAMPIDOGGIO by Carlo Pietrangeli; VILLE VICENTINE by Renato Cevese; APPIA ANTICA by Ferdinando Castagnoli; ASCOLI PICENO by Leonardo Benevolo; COLONNA DI MARCA AURELIO by Giovanni Becatti; FORO ROMANO by Ferdinando Castagnoli. Italian text. (Editoriale Domus, distributed by Marcello Maestro, each volume \$7.50)

An unusual publishing venture describing major and minor antique Italian art and monuments. Each volume measures 15"x11" and contains 60 or more large photographs of details of Italian monuments heretofore either unavailable, else shown in miniature single aspect. For example, in SABBIONETA, the Ducal city of Vespasiano there is the Ducal Palace designed by Giulio Romano, with an exquisite baroque plaster ceiling; there are details of paintings by Bernardino Campi; with its churches, the Palace of Giardino and a theatre of antiquity housing painted and sculptured treasures; the city is often likened to a small Athens. In the other volumes one may see the 97-foot column of Marcus Aurelius in complete detail: Close-ups of the battles and conquest of the barbarians across the Danube—a unique example of Roman naturalistic sculpture. Too, the Campidoglio is given its due in large photographs, with particularly good shots of the facades and the Michelangelo sculptures. The white marble triumphal Arch of Constantine with its numerous reliefs and frieze panels depicting the victory of Constantine over Maxentius is also shown in close-up, presenting a documentary history in sculpture. Each of the other volumes seems of equal importance, and to possess one is to want the entire series.

MUSEO NAZIONALE DI NAPOLI by Bianca Maiuri. Italian text. (Istituto Geographica De Agostino, distributed by Marcello Maestro, 41 Charlton Street, New York City, \$12.00)

The newest in a handsome series of art books given to important museums and monuments (those already published at the same price and uniform format are BRERA, UFFIZI, GALLERIE DELL'ACADEMIA DI VENEZIA, PITTI, GALLERIA PALATINA, GALLERIA BORGHESA, PIAZZA SAN MARCO) is a splendid example of careful color printing and good gravure. The National Gallery of Naples houses an important collection of Greco-Roman Sculpture, Pompeian and Herculanean wall paintings, fine mosaics, vases and colored glass. Among the important sculptures reproduced are a Greco-Roman Apollo, Doryphoros after Polykleitos; wall paintings from the Villa Boscoreale, the Herculanean painting of Herakles and his son Telephos. The large, important mosaic of the Battle of Alexander and the mosaics

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of Dioskourides of Samos. There is also the curious polychrome figure, the over-endowed Artimede D'Efeso. Replete with 150 pages of illustrations and 30 color plates, no art library should be without this book or this series.

BEN SHAHN His Graphic Art by James Thrall Soby (George Braziller, Inc., \$10.00)

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ARSHILE GORKY by Ethel K. Schwabacher (The Macmillan Company, \$8.50)

Mrs. Schwabacher's book is the first full-length study of an increasingly important American artist, whose strange symbolism and emotional explosions alienated him from a large audience during his lifetime. Since 1948 Mrs. Schwabacher has been constructing this biography from letters, documents and first-hand knowledge of the man gained when she studied with him from 1934 to 1936. Gorky's influences have been, variously, Cezanne, Picasso, Miro and Gris, later Matta, and it seems to be Matta who provided him with the release he needed during his most fruitful years. A sensitive and sympathetic study of a fear-ridden and tragic figure, who at his best, reached great heights as an abstract expressionist.

THE PICTURE HISTORY OF PAINTING: From Cave Painting to Modern Times by H. W. Janson and Dora Jane Janson (Harry N. Abrams, \$15.00)

The Jansons' book deserves to be the most popular book of the season, and we heartily recommend it to anyone interested in the beginnings, developments and changes in art through the ages. It is not, as we first suspected upon its announcement, a sugar-coated popularization, but a clear, compact exposition devoid of academic and critical bombast, yet scholarly and complete, written for pleasure and enlightenment. At once a history and encyclopedia; the plate selections are superb: 500 of them, 103 in full color. Don't miss it!

This season has brought a spate of books on German Expressionism and we call your attention to two of them: **MODERN GERMAN PAINTING** by Hans Konrad Roethel (Reynal and Company, \$7.50) and **THE GERMAN EXPRESSIONISTS** by Bernard S. Myers (Frederick A. Praeger, \$15.00). Mr. Roethel offers a concise survey of the movement with an examination of its precursors, the Post-Impressionists, and traces the developments through the Brucke, the Blau Reiter, the Bauhaus and includes the work of several post-war artists, Gilles, Nay, Meistermann and Winter. The 60 illustrations in color and the 28 in black and white are of good quality, making this volume a good buy.

Mr. Myers's book is a highly detailed and comprehensive study of the same movement and is a well-documented source book. Social, economic and cultural factors are given thorough study and the revolt against German conservatism explained; the mystical and symbolic background is also shown. The work of each important artist is analysed, and the changes from figurative to abstract form is taken up. Provided also is a well-annotated bibliography. This is a large

book, over 400 pages and is illustrated with 36 color plates, 238 halftones and about 100 line drawings.

L'OEIL is still the liveliest art magazine published today and the third anthology to be translated from its pages, **ASPECTS OF MODERN ART, Selective Eye III**, offers something for everybody (Reynal and Company, \$9.75). This issue is sparked by no less than four articles by Michel Seuphor: on Dada, De Stijl, the Stedelijk Museum, and Jean Arp. Georges Limbour provides a lively essay on the New School of Paris. Oskar Kokoschka, by John Russell is another high spot. An interview with Francis Jourdain, who knew Lautrec, Cezanne and Monet. In still another article Toulouse-Lautrec is discussed as a chef and several of his recipes given. Among the beautiful color plates are a Monet published for the first time and a rare still life by Georges Rouault.

Other gift books not to be overlooked are **HIROSHIGE'S TOKAIDO IN PRINTS AND POETRY** by Reiko Shiba (Charles E. Tuttle Co. \$2.50). This attractive little volume contains 55 miniature color prints of Hiroshige's Fifty-three Stages of the Tokaido and alongside each are poems from the Manyoshu, with Tanka, Haiku, and Senryu forms included. The book is bound in silk brocade and the end papers are real wood veneer and it comes in a colorful slip-case. **TEXTILES** by Tomoyuki Yamanobe (Charles E. Tuttle Co., \$3.00). A compact history of 2000 years of dyeing, weaving fabrics and their use in the Kimono. 21 full color illustrations, 37 plates in black and white and swatches of 22 Japanese dyes. This is No. 2 of the inexpensive Arts and Crafts series.

While we have not had time to read completely **ANGKOR** by Bernard-Phillipe Groslier (Frederick A. Praeger, Inc., \$15.00) we would like to note that it is the only book in print in English on Cambodian art. Jacques Arthaud has provided 118 illustrations of which six are in color. Mr. Arthaud's photographs are the best we have seen since the old Tel edition. Mr. Groslier is considered one of the great experts on the Khmer society. It is a very beautiful book.

COURSE IN MAKING MOSAICS by Joseph L. Young (Reinhold Publishing Corporation, \$3.50)

Mr. Young's survey shows the nature and metamorphosis of mosaics through the ages, dispelling popular belief that this is a new thing. It is a first-class antidote for table top art. New directions for architectural artists are illustrated and exemplary contemporary works are offered; among them we find very few prosaics. Outstanding mosaicists Gino Severini and Juan O'Gorman are given short essays. Mr. Young's lessons for beginners are succinct, intelligent and solve the various technical problems confronting the novice. The author is not only a good teacher but a good mosaicist himself.

THE ART OF MAKING MOSAICS by Louisa Jenkins and Barbara Mills (D. Van Nostrand Company, Inc. \$5.95)

A somewhat more comprehensive work than Mr. Young's it includes an account of Italian mosaic making, and contains a chapter on church art. The instructive material is complete, even to a section on mosaic making for children. These two books on the subject of making mosaics are the only two we can honestly recommend.

Books received:

THE ENGLISH CATHEDRAL by G. H. Cook (The Macmillan Company, \$9.00)

CHAGALL by Walter Erben (Frederick A. Praeger, Inc. \$7.50)

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KONOLYI—A PORTFOLIO, by Manya Konolyi, with introduction and text by Gottfried Honneger-Lavater, printed by Conzet and Huber, Zurich, Color Plates Light-Druck AG Zurich.

Manya Konolyi is an American painter who lives and works in Zurich. In this folio the eighteen full color reproductions of her recent abstract work show her to be a painter of many moods. Moods that she communicates with intensity to the onlooker, moods that she handles expertly with a color range exuberant and bold.

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Altogether a handsome volume about a fine artist.

S. J.

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✓(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend harmoniously with decorative effects on all beauty and appeal. For interior and types construction to create spacious exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, Calif.

(113a) Structural Building Materials: Free literature available from the California Redwood Association includes Redwood Goes to School, a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

✓(207a) Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagercrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

✓(309a) Structural Material: New construction data now available on Hans

Sumpf Co. adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Co., Rte. #1, Box 570, Fresno, Calif.

SURFACE TREATMENTS

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 N. La Brea Avenue, Los Angeles 36, California.

(302a) Decorative Building Tile: Italian marble spheroids are machine pressed into channeled cement units to make Fulget mosaic tiles. Available in three forms, Wall tiles, Rizzada and Pavimento. Wall tiles 4¾" x 9½" come in 20 basic marbles, polished or natural, colored glass or mother of pearl. Rizzada 8" x 16" comes in 8 marbles, natural finish. Pavimento 16" x 16" is flush finish, suitable for flooring. The tiles are frost and heat resistant, stones will not crack and loosen even under extreme conditions. Imported and distributed solely by the Fred Dean Company, 916 La Cienega Blvd., Los Angeles, Calif.

✓(298a) Mosaic Ceramic Tile: Basic floor and wall material in buildings of today, shown in a new 31-page catalog profusely illustrated in full colors. Book also contains ceramic tile selector which deals with each type of ceramic tile, its advantages and appropriate applications. This splendid booklet is a must for your information files. Write for form #208 Mosaic Tile Company, 829 N. Highland, Hollywood 38, Calif.

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. La Salle St., Chicago 3, Illinois.

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(295a) Manufacturers of architectural woodwork, specializing in all types of fixtures for stores, offices, churches and banks. Large and complete shop facilities offer a complete range of work from small specialty shops to complete departments in large stores. Experienced staff to discuss technical or structural problems, and to render information. Laurel Line Products, 1864 W. Washington Blvd., Los Angeles 7, California.

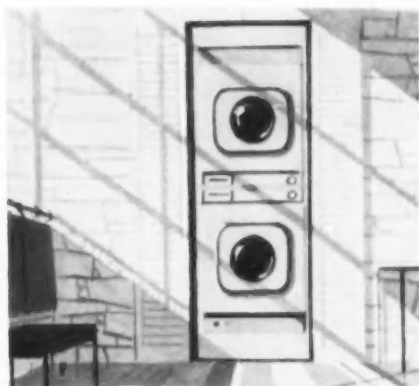


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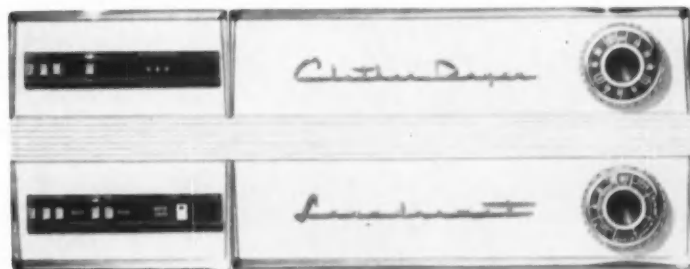
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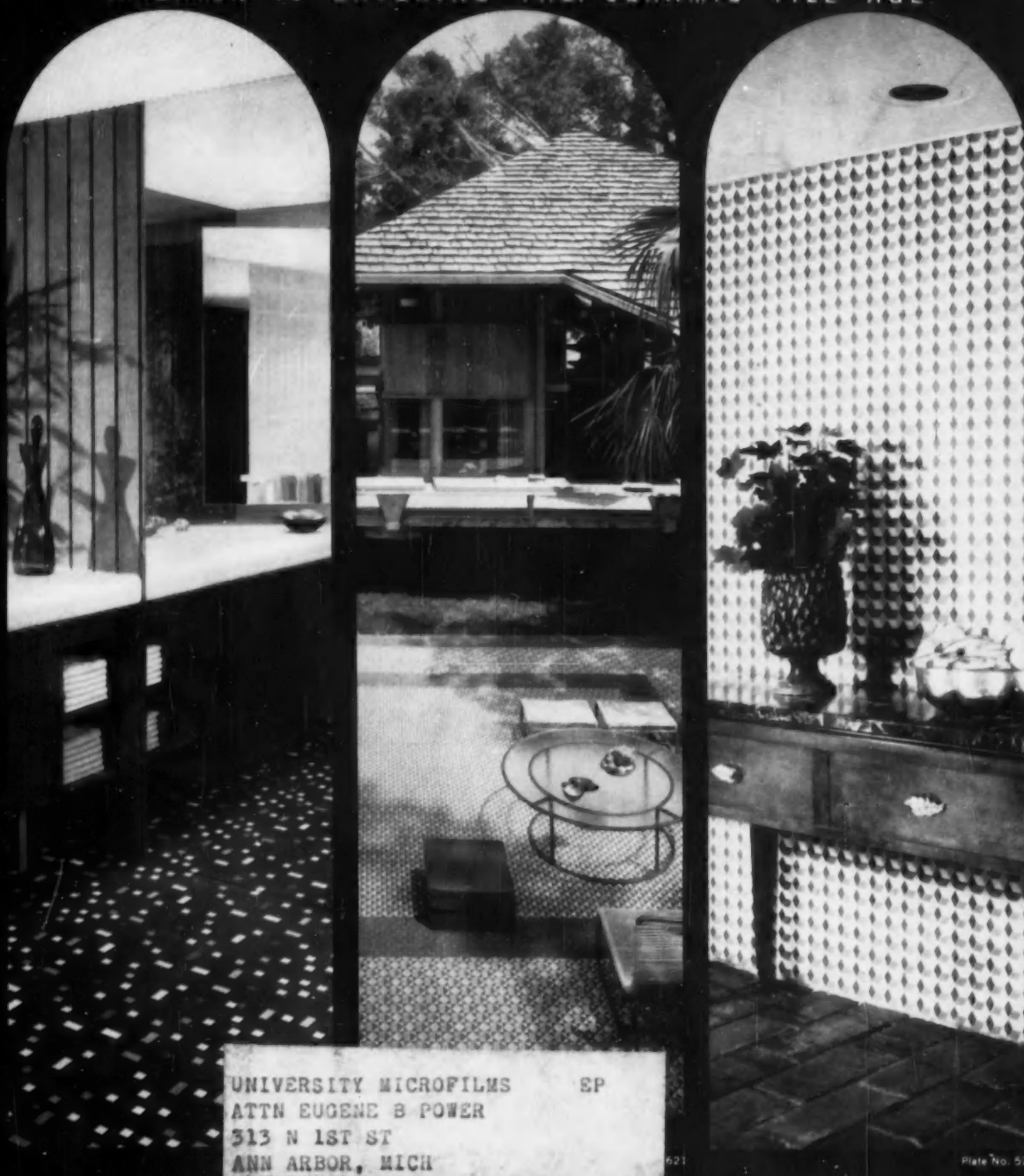
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